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A CHAT WITH MISS NEILSON.

WHAT SHE HAS TO SAY ABOUT HER MARRIAGE, HER ART, HER FAVORITE CHARACTER, HER PLANS—HER OPINION OF THE AMERICAN PUBLIC, AND THE ACTORS' FUND.

It was somewhere in the neighborhood of nine o'clock last Thursday night, that I was loitering leisurely about the lobby of Booth's Theatre, indulging in a favorite amusement of mine—watching the faces of the people passing by. The first act of Twelfth Night was just over, and little knots of men were scattered here and there discussing Miss Neilson, the play, the Presidential prospects and the various topics of which people about town are so fond of gossiping.

The air had a bluish tinge, and was heavy-laden with the pungent smoke of a score of cigarettes; through the spacious open doors that lead into the auditorium indistinctly came the sounds of the orchestra, mingled with the subdued hum of many voices.

As I halted in my lazy walk to examine a collection of Miss Neilson's portraits—excellent ones, by the way—that hung upon the eastern wall of the broad ante-room, I felt a light tap on the shoulder, and looking around quickly beheld at my side——

Mr. Frederick Schwab.

Now everybody at all conversant with things theatrical knows that Mr. Schwab is Miss Adelaide Neilson's efficient business manager; and everybody at all conversant with Mr. Schwab himself, knows just what a genial, courteous and affable gentleman he is.

"My dear fellow," said Schwab, who was as usual carefully attired in immaculate evening dress, opera hat, and fragrant boutoniere, "I caught a glimpse of you standing solus over here, and remembering what you said the other day about——"

"Thanks, thanks," interrupted I. "But when?"

"As soon as you like."

"Immediately?"

"Immediately. Has a long 'wait.' Come," said Mr. Schwab sententiously.

Thereupon I placed myself bodily in Mr. Schwab's care, and taken thus in tow followed him to the very end of the lobby, where we paused before a mysterious looking door.

The manager opened it with one of a jingling bunch of keys, and after we had entered in pulled it shut.

The passage we were in was as dark as Hades, and so, in order to keep close to my guide, I clung to his friendly coat-tails in very much the same convulsive manner that the shipwrecked mariner is supposed to clutch a spar. In this wise we proceeded, tandem fashion, a few steps, and then my leading spirit disengaged himself and said:

"Wait one moment, please, until I see if it's all right."

In a moment he returned, and as he said "Come" I came to the conclusion that he had found it was all right.

Pulling back a heavy curtain that hung from a doorway in the side of the passage he preceded me into a blaze of light which blinded and dazzled my sight for an instant, coming as I did from out the Plutonic darkness of the little hall.

"Where are we?" I asked of Mr. Schwab.

"In the star dressing-room of the theatre," he replied.

A reserved-looking maid, who was busy with some sort of feminine needlework, asked me to be seated, and then Mr. Schwab retired, saying jocosely he would return anon.

I looked curiously about the lofty apartment. The walls were hung with a red and gold paper—more noticeable for effectiveness than good taste, and probably, therefore, a relic of the Boucicault alterations last Fall—the floor was covered with a thick Turkish carpet, the prevailing color of which corresponded with that of the walls. At one side of the room stood a dressing stand, littered with a heterogeneous collection of rings, powder puffs, bracelets, throat medicine, hares-feet, brushes, hair-pins, fans, pincushions and all the thousand and one little knick-knacks that seem to be essential to the toilette of an actress. In another corner an immense pier-glass rested against the wall, large enough to reflect the full figure of a Goliath; strewn about in various places were theatrical and street dresses.

Hardly had I time to observe these things before a light footstep approached, accompanied by the clinking of a sword, and in a moment Miss Adelaide Neilson entered, her graceful figure clad in the piquante page's costume of Viola.

What a lovely picture she makes in this picturesque attire, everybody who has seen her in Twelfth Night knows. The embroidered silken doublet, the light wig cut low across the forehead and falling in flaxen ringlets upon her shoulders; this surmounted by a tiny round cap with its little tassel became her amazingly. A beautiful woman, a fair woman, with wonderful eyes; so large, so soft, so bright and set to such perfection in a handsome, mobile face.

In answer to a question from me, she signified her perfect willingness to talk to the representative of THE MIRROR.

"You say that you wish me to tell you something new and original," said she pleasantly. "That is an excessively difficult task, but I'll try my best."

"I think that everybody is very much interested just now in the reports concerning your marriage, so we'll commence with that, if 'tis agreeable."

A mischievous twinkle came into the actress' eyes.

"A great many people have questioned me concerning that subject," she began. "I'll give you what information I may, but I fear you will find it rather meagre."

"Then it's true that you really intend to tempt fate," I suggested.

"It is indeed. I expect to be married before many months are passed."

I felt emboldened to inquire who the other accomplice might be.

Again the roguish light shone in Miss Neilson's eyes as she replied:

"That is a piece of information that I must respectfully decline to make public."

"For reasons best known to yourself?" asked I.

"Precisely. For reasons best known to myself; and," added she mysteriously, "there are but two other persons in this city besides myself that could communicate any intelligence upon the subject."

Who these two other persons were, or where they might be found, I did not attempt to elicit.

"Your farewell tour in the States has been a most successful one," I said. "Throughout it have you found any change in the public since your last visit to this country?"

"Very little. They are the same good, delightful public I have hitherto found them. Their taste, however, has undergone a slight change, I think, and that for the better. There seems to be a nicer appreciation of the legitimate drama, and especially a desire for Shakespearean representations. As you know, these latter have been my stronghold this season. Everything appears to point toward a craving for the old-time demand for standard plays."

"Which are your favorite American cities, Miss Neilson?"

"New York and Boston. The audiences in these places are cosmopolitan in their nature, and I think they are much above the average in intelligence. Do you know, I have wondered that there is not established here in New York an institution similar to that of the Theatre Francais in Paris. Has the plan never been suggested or tried?"

"It has often been proposed," I responded, "but has never been given the advantage of a practical experiment. Tell me, Miss Neilson, is this your final farewell to America?"

"It is indeed," said she. "I shall never return again to this country in a professional capacity. It will no doubt come very hard for me to retire entirely from the active life of the stage, but I am determined, and nothing shall swerve me from my purpose. I may return again to look after my property here, but for that reason only. You know, I invest all my means in American securities. I think they are the safest and best."

"Who is there to take the place of the actress that stands undoubtedly at the very head and front of her profession? Do you not think that you owe a duty to the people and to art that should persuade you to reconsider your resolve?"

"Ah, well," she exclaimed, shrugging her shoulders in a pretty foreign fashion, "when one drops out of the ranks one is not long missed, and a successor is quickly found. The fickleness and forgetfulness of the public are proverbial, you know."

At this juncture the conversation was interrupted by the entrance of the call-boy, who had come to summon Miss Neilson to the stage.

I followed her out into the wings, at her request, and stood close by while she went on for the scene in the second act with Orsino. The house was packed, and preserved a death-like stillness, waiting expectantly for that touching little speech, commencing "A blank, my Lord. She never told her love." The faultless elocution of the actress was displayed in the exquisite rendering of this, and as the musical voice rose and fell in harmonious cadence, it was so still in the the auditorium that a breath might be heard.

——She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek; she pined in thought,
And with a green and yellow melancholy
She sat, like patience on a monument,
Smiling at grief.

As her head fell on her breast and the last words died away, there was a moment's pause, and then a perfect pandemonium of applause was raised in front.

When the scene was finished, Miss Neilson returned to her dressing room, stopping on her way to direct that Mr. —— should call at her hotel the next morning, and go over a certain portion of his part that was not satisfactory to her.

Resuming our conversation I said:

"I notice now what I have observed before, that you have been shedding real, legitimate tears. Does that occur often?"

"Always," replied Miss Neilson, "and what is yet more strange, I cannot help it. They flow involuntarily. My London physician, Sir John Gull, has told me that it must be stopped, because of the deleterious effect it has upon my health. But I told him that the only remedy I knew that would effectually cure the trouble is to stop acting."

"I remarked a peculiar stillness a moment ago when you were delivering the 'she never told her love' speech. Was it pleasant?"

"The flattery of close attention on the part of an audience is the most delightful that an actress can receive. Yes, I noticed it, too. I feel it strangely, and it puts soul and life into my acting."

"Can you tell me just what is the secret of histrionic success—at least as you have found it?"

"It consists," thoughtfully, "in the proper combination of the head and heart. Not too much of either, but each in the right proportion. Only those who have the gift—as they say—can become great artists, but Nature left to itself is helpless. Art must be called to the rescue, and if rightly applied will curb Nature within the proper bounds."

"Have you experienced much fatigue from your long tour and hard work this season?"

"A great deal. The way I manage to keep up is by alternating comedy with tragedy. It would be a physical impossibility for me to play a consecutive round of tragic parts for any great length of time; but comedy is restful to me, and by mixing my Rosalinds and Violas with my Imogens and Isabellas I manage to lighten my labor effectually."

"Have you laid out any comprehensive plans for the future?" I asked.

"Yes," said Miss Neilson, "I shall go directly from America to Switzerland, do the tour of the Rhine, then Martigny, Geneva and the other Swiss points of interest. After that I shall journey to Italy, where I hope to find a pleasant little villa and recuperate until Autumn. I have already concluded an arrangement with the management of the London Haymarket, where I shall open next Fall, but at just what date and for just what length of time, I cannot tell you now. I have made no definite plans for a farewell tour of the English Provinces, but have the matter under consideration."

"You have had little opportunity for recreation during your trip, Miss Neilson. No time for the horseback riding of which it is said you are exceedingly fond. Report says you have but one rival in Rotten Row—the Jersey Lily, Mrs. Langtry."

"Oh, there is no rivalry whatever," replied Miss Neilson quickly.

This offered a chance for a compliment that I could not resist.

"I fear you're something of a courtier!" exclaimed the actress. Of course I pleaded not guilty to the charge.

"But this is not interviewing," "and it is almost time to go on for the next act. Have you exhausted your catalogue of 'Information Wanted?'" she continued, deftly scattering some pearl powder over the spot where the involuntary tears had made inroads.

"There is one subject left," said I, "that I would like to have your views upon—I allude to the Actors' Fund that THE MIRROR is rapidly getting under way."

"An excellent project," exclaimed Miss Neilson, laying aside her powder-puff, having very artistically made her make-up match. "Your plan is the right one. Don't establish Actors' Poorhouses—the Government provides such refuges—but institute just such a Fund as that THE MIRROR proposes. Your actor then feels at liberty to draw upon it, knowing that he has assisted in building it up. Have it organized by all means. We have one in England; there is one wanted here."

Time was up, so I made my adieu and started to grope my way back through the Plutonic passage. My return trip was not to be made this time in darkness, however, for Miss Neilson herself held the curtain back, and allowed a broad stream of light to flood the hallway.

"Draw the bolt—no, not that one—the upper knob. That's right!"

And the last glimpse I caught of this charming conversationalist and brilliant little lady showed her waving a very pretty hand, and bidding me gaily:

"Bon soir!"

"Good night!" I answered, and was once more outside in the lobby.

THE HOTEL BROWNE.

A Theatrical Portrait Gallery—Some Interesting Reminiscences.

A favorite resort for Englishmen new to this country is the "Hotel Browne," in Twenty-seventh street, a few doors west of Broadway. The proprietor, George F. Browne, is well known among theatrical people as a dialect comedian, and indeed he is such a master of the Yorkshire and Lancashire dialects that many bets have been made that he was born in England. Three times he has been compelled by incredulous men to go before a notary public and swear that the place of his birth was New Hampshire and not England. His knowledge of dialects, however, was picked up in the main from actors, and from one George Andrews, in particular. Since those days Mr. Browne has made a critical study of the dialects, so that now he writes them as well as he speaks them. He looks like an Englishman, and welcomes his customers with genuine English hospitality. His chop-house is kept on the English plan, and is frequented by actors, singers, theatrical and operatic managers and literary men. "There isn't an Englishman that comes to this country," said he, "who doesn't come right to my house, and, thinking I am an Englishman, 'give himself right away,' and find all the fault he wants to."

The walls of the room are covered with valuable pictures of famous actors and actresses in costume, forming a most interesting collection. For the last twenty years Mr. Browne has acted in Wallack's stock company, and until within three years he was a member of the company. He therefore takes great pride in the portraits of the Wallack family which hang on the walls of his house. Here can be seen the picture of James W. Wallack, Jr., the only one of its kind extant, the negative having been destroyed. Near by is the portrait of Henry Wallack, a white-haired, fine-looking old man, who in Mr. Browne's opinion was nearly as good an actor as his brother, James William Wallack, Lester Wallack's father. He was the original Robert Macaire in England. He managed the Chestnut Street Theatre in Philadelphi, and with his brother helped to make the reputation of the old National Theatre at Church and Leonard streets. The portrait of James William Wallack, the founder of Wallack's Theatre, was given to Mr. Browne by the original in 1862.

"He was probably one of the best general actors in Europe or this country," said Mr. Browne. "He was a man of great versatility, and I could name many parts in which no actor has ever been his equal. He was superior for instance, as Benedick in Much Ado About Nothing, which was probably his best part. Among his other celebrated characters were his Don Cæsar de Bazan, Martin Hayward in The Rent Day, Rolla in Pizarro, Alessandro in The Brigand, Shylock in The Merchant of Venice, and Dick Dashall in My Aunt. He was equally clever in tragedy or light comedy, and had few equals in melodramatic parts. Indeed, I think he has probably done more to elevate the drama in this country and England than have any other ten actors. As an actor, manager and man, his name will live forever. James W. Wallack, Jr., who was named after his famous uncle, was a very great actor, and will be remembered for his wonderful performance in The King of the Commons. He was capital, too, as Fagin the Jew, and was the only man who was successful in The Man of the Iron Mask, which he played for years and years. He was good, too, in the title role of Henry Dunbar."

By the side of these pictures hangs that of Lester Wallack, with whom Mr. Browne played in February last during his engagement at the Grand Opera House. He is represented in the costume which he wears in The Stranger.

In looking at the full-length portraits of the actresses one is immediately struck by the strange styles of dress then in vogue. Mrs. John Hoey, as she appeared in Lester Wallack's comedy of Rosedale, wore hoops so big as to give the dress a balloon-like fulness. Not far off one sees pictures of Barney Williams and his wife, whose sister married Mr. Browne, and of William Rufus Blake. "There's a fine portrait," broke in Mr. Browne, "of Mary Ann Gannon, a very clever soubrette who was the pet of Wallack's for years and years." Then there are on the walls the familiar faces of John Gilbert, Miss Neilson, Barry Sullivan, Mrs. John Wood and others. The original "Jim Crow" Rice, who went to London and made a fortune, Burton in the character of Toodles, and Isabel Cubas, a famous Spanish dancer in her day, whose dress looks strangely old-fashioned, were also pictured, and Mr. Browne claims to have the best portrait of Edwin Forrest in the city. In the room on the second floor, where private parties are entertained, hang also pictures of Sothern and his son, of John Clarke as Bob Acres, and Mrs. Stirling, as Mrs. Malaprop, of the elder Booth, and of Couldock, who is now playing in Hazel Kirke at the Madison Square Theatre. Then there is an engraving representing a secret meeting of the Paris Commune, the gift of William J. Florence to Mr. Browne. Within a single frame are to be found the faces of many famous actors and actresses who are dead. Among them are James W. Wallack, the elder Booth, Charles Burke, the half brother of Joseph Jefferson, and well known in such characters as Solon Shingle and Rip Van Winkle; Thomas S. Hamblin, Laura Keene, Lucille Western, Charlotte Cushman, Julia Dean, E. L. Davenport, Anna Cora Mowatt, Edwin Adams, and Matilda Heron. There are twenty-eight portraits in all. On the opposite of the room are grouped together the heads of fifty-one famous people—poets, noblemen, actors and others.

The life of the man who has gathered together all of these and many other valuable souvenirs of the dramatic history of the country has been a singular and eventful one. Browne was borne in 1819. While a lad his taste for a roving life led him to divide his time between the theatres in Boston and "old Aaron Turner's Circus." He was a call-boy in the theatre, and finally became a clown in the circus, being the first to introduce the Shakespearean clown into the "sawdust ring." He made his first appearance on the stage at the Tremont Theatre in Boston, as Franco, in the opera of Guy Mannering, which was sung by Mr. and Mrs. Wood's English Opera troupe. His connection with the circus between the successive theatre seasons resulted in his becoming a daring and skilful equestrian, and when Putnam, the Iron Son of '76, was written, he assumed the leading part, and made a great hit all over the country in this and similar plays. There were good actors and good horsemen enough, but he was both an excellent horseman and actor of experience. Consequently he made a specialty of such plays as Putnam, Mazeppa, Sergeant Joseph and Dick Turpin, carrying his sagacious mare Gazette all over the country with him.

"I played those parts until '50," he said, "from Maine to Georgia in every city or town where there was even a hall. For the five years before this date I had a season every year of from three weeks to six months at the Bowery Theatre. I went also to Washington, where I became acquainted with Webster, Clay and other great men, who gave me valuable letters. My horse fell when I was in Philadelphia, and that was how I bought my mare Gazette. I picked her out of a lot of horses Thursday evening, trained her at the riding school the next day, and Saturday evening, after the performance, led her on the stage and had the orchestra and supernumeraries make all the noise they could so as to accustom her to the racket. She was as docile and tractable as could be wished, and on Monday evening she carried me through the play. For years—until, in fact, I stopped playing with her—she never destroyed a sixpence worth of scenery. She was a most sagacious animal—my god, next to my family and the elder Booth, who, by the way, was the most wonderful man I ever knew. William A. Bushnell was my groom, and used to ride in the same car with the mare when we were traveling. When I had a theatre in Washington at Pennsylvania avenue and Four-and-a-half street, he was my treasurer, and I lent him to Barnum when the latter brought Jenny Lind to Washington. When Barnum and Jenny Lind had a falling out, Bushnell became her manager, and he afterward brought out Catherine Hayes, the Irish singer, whom he subsequently married. Both died abroad. Well, after 1850, I got tired of hairbreadth escapes on horseback and gave up those parts."

Then Mr. Browne became a stage manager in one city after another, Philadelphia, St. Louis and Rochester being among them, and finally began to act in light comedy parts. Even so long ago as 1842 he played with the elder Wallack at the National Theatre at Church and Leonard streets. He made flying trips to Halifax and St. John, where he appeared in comedy parts. From that time until within a few weeks Mr. Brown has played all sorts of characters in the whole range of farces and comedies. He has appeared as Zekiel Homespun in the Heir-at-Law, Dandy Dinmont in Guy Mannering, Touchstone in As You Like It, and the Clowns in Twelfth Night and Winter's Tale. He was the second man that played Cousin Jo in The Rough Diamond, and among his other farcical characters are Nat Steik in The Swiss Cottage, Peter Spyk in The Loan of a Lover, Flush in the Young Widow, and Toby Twinkle in All that Glitters is not Gold.

In 1860 Mr. Browne played the leading part in The Seven Sisters, which was brought out at Laura Keene's Theatre, now the Olympic. Having made a reputation, Browne then sought an engagement with Mr. Wallack, who had just opened his new theatre. The company, however, was full, and yet Browne was retained to fill a part whenever an actor was ill or unable from any other cause to appear. He has a rare gift of ability to "wing" a part, as it is called; that is, to take a strange part and by studying the lines while he is off in the wings to carry it smoothly through the evening. "This requires great presence of mind and a strong memory," he says. "The business and the crosses and the exits have to be attended to very carefully, so as not to make one's fellow-actors nervous. Occasionally, too, I read a part in an emergency. The last time I read anything in a play was at poor Mary Gannon's benefit, in '63, I think. I was standing in a barber's shop, and suddenly the play of The Game of Life, by John Brougham, was thrust into my hands. John Gilbert was sick, and Young, who had been playing the part, got stuck in the ice in coming from Hoboken. I never had seen the play in my life, and hadn't time to read a line of it before going on the stage. But I couldn't have done it better if I had read it forty times. The part was a magnificent one, and was written for the great William Rufus Blake. All of these parts in running pieces are 'understudied,' as it is called, but it is a thankless task to wait for some one to get sick or to break a leg."

Mr. Browne remained in Wallack's company until a few years ago, dividing his time between the stage and "the green-room," his first venture in the restaurant line, in the rear of Wallack's Theatre. Then he had rooms in Twenty-first street, opposite the Lotos Club, and afterward was next to the Fifth Avenue Theatre and on Broadway. Last year he moved into his present quarters, but still has a fondness for the stage. In February he played with Lester Wallack in Rosedale and My Awful Dad. From his youth he knew Charlotte Cushman, with whose mother he boarded when the young actress made her debut as the Countess in The Marriage of Figaro. "She was engaged to sing for five years," said Browne, "but her voice gave out when she reached New Orleans."

Among Mr. Browne's theatrical treasures is a huge book in which are many old playbills, dating back nearly fifty years, which form a quaint and interesting collection. Many of the bills are those of the old Park Theatre, which stood in Park row and which was under the management of Edmund Simpson. Singularly enough, the bills are all headed by the one word "Theatre," and there is nothing to indicate that they are the announcements of the Park. Simpson, however, believed that his was the only theatre worthy of the name in the city, and so thought the word "Park" was entirely superfluous. He carried out this odd conceit with much persistency. In these days the salary list of his theatre for the "fourteenth week of the forty-ninth season, ending Saturday, November 21, 1846," is a genuine curiosity. It includes the stock company of actors, the musicians, and, in fact, every one in the pay of the theatre. It is as follows:

1. Edm'nd Simpson (lessee)	$50	27. Mrs. Knight	25
2. Thos Barry stage manager)	50	28. Mrs. Vernon	20
3. Mr. Bass	35	29. Mrs. Abbott	18
4. Mr. Dyott and wife	34	30. Miss Gordon	12
5. Mr. Barrett	30	31. Miss Horn	12
6. Mr. G. Andrews	25	32. Miss Dennys	10
7. Mr. Sutherland and wife	25	33. Miss Mills	6
8. Mr. Fisher	20	34. Mr. Chubb	25
9. Mr. Bellamy	18	35. Mr. Saun	12
10. Mr. Pearson	16	36. Mr. Goodwin	10
11. Mr. A. Andrews	15	37. Mr. Snelling	10
12. Mr. Povey	15	38. Mr. Shell	10
13. Mr. Stark	15	39. Mr. Gordon	10
14. Mr. Jones	14	40. Mr. Rephune	10
15. Mr. Gallott	12	41. Mr. Spotti	10
16. Mr. Anderson	10	42. Mr. Wohning	10
17. Mr. McDuval	10	43. Mr. Willis	10
18. Mr. Sprague	10	44. G	8
19. Mr. Heath	8	45. Mr. Herschmer	8
20. Mr. Mathews	8	46. Mr. Kaehler	8
21. Mr. Milot	8	47. Mr. Nidds	8
22. Call Boy	4	48. Mr. Speier	8
23. B	25	49. Mr. Murray	8
24. Mr. Hillyard	25	50. D. B. and wife	9
25. Mr. Culbert	10	51. Ash	6
26. Mr. Dejonge	15	52. Mr. Davis	31
		53. Mr. Chanfrau	15
		Total	$836

"Of the members of the company Charles Bass was a great actor of Shakespeare's old men," said Mr. Browne. "Dyott died three years ago in New Rochelle. He was with Wallack at the latter's old house. Barrett was known as 'Gentleman George,' and George Andrews was the man who taught me the Lancashire dialect. He was a good character actor. Sutherland became a doctor. Sidney Pearson was a singer as well as actor, and Anderson grew rich in California, where he went in '52. Hillyard was one of the best scene painters of his day. Mrs. Knight, whose husband, Tom Hinds, is with the Strategists, was the leading lady, and even now she occasionally plays old ladies' parts. Mrs. Vernon was another clever leading lady afterward with Wallack, and Fanny Gordon was a nice English actress. 'Pretty Kate Horn,' as she was called, was thought to be the handsomest woman in New York. She is now in Montreal, where her husband, now dead, was the manager of a theatre for some time."

Under the date of April 22, 1839, one of the Park Theatre bills announces the last night of Mr. Hamblin, as Richard Darvil, in Ernest Maltravers, and as Arbaces, the Egyptian, in The Last Days of Pompeii, with Mrs. Shaw as Alice Darvil and Nydia in the respective plays. The cast also included Messrs. Gan, Hield, Richings, Fisher, Nexsen, and Mrs. Hughes and Charlotte Cushman, the latter in the character of Saga, the Mountain Witch, in the Last Days. Another bill announces Thomas Barry in Masaniello, or the Dumb Girl of Portici, introducing also Messrs. Wheatley, T. Placide, Woodhull and others. The first half of the evening was devoted to The Grecian Daughter, with Barry as Evadne and Mrs. Barnes as Euphrosia. At Charles Kean's second appearance, when he was fresh from the Theatre Royal, Drury Lane seats in the boxes sold for $1 each, in the pit 50 cents, and in the gallery 25 cents. He played Sir Giles Overreach in A New Way to Pay Old Debts. The entertainment concluded with the farce of The Turnpike Gate, with Mr. Cowell as Crack.

On January 21, 1838, Miss Cushman made her third appearance as Constance in The Love Chase, after which the melodrama Aladdin was given with Miss Cushman in the title role. "Yankee" Hill, as Si Saco, a travelling Yankee from Provincetown, Cape Cod, played in The Knight of the Golden Fleece; or, a Yankee in Spain. This was supplemented by Miss Watson, who sang in the operetta The Pet of the Petticoats. The cast of Oliver Twist, which was played on February 16, 1837, included Charlotte Cushman as Nancy Sykes; she also took the part of Miss Squeers in the farce of Nicholas Nickleby, which followed. On November 20, 1834, Tyrone Power, famous for his Irish character parts, played Sir Patrick O'Plenipo in The Irish Ambassador. After this came The Nervous Man and The Man of Nerve. Power was lost in the President, which was never heard from after going down. Maurice Power, his son, made his first appearance as Teddy, in Teddy the Tiler. The price of the dress circle seats was 75 cents, of the pit 37½ cents, and of the gallery 12½ cents. John Gilbert's name is found in the cast of the farce Founded on Facts, and in The Irish Ambassador, and his wife played in Teddy. Miss Cushman's voice was also heard in a musical extravaganza which went under the unpronounceable name of Zazezizozu, she having the part of Zuzu.

Another bill gives the casts of Much Ado About Nothing, and Perfection, which were announced to be given on April 12, 1837, with Ellen Tree as Beatrice and Kate O'Brien. The performance of Ion, with Miss Tree in the title role, was referred to as an event of the future. Still further back, on September 29, 1830, Edwin Forrest played Damon in Damon and Pythias, Mrs. Barnes being the Hermione. After this came The Vampire, with Thomas Barry and Mrs. Wallack in the cast. An interesting bill is that giving the programme for the farewell benefit of Mr. and Mrs. Wood, who sang on November 27, 1840, in The Beggars' Opera, the evening concluding with Masaniello. The cast of the West End on May 17, 1842, includes Dion L. Boursecault, a spelling somewhat unfamilliar, and Charlotte and Susan Cushman.

New York Star: "Den Thompson is crowding Abbey's Park Theatre every night and coining money for himself, Hill and Abbey. The performance of Joshua Whitcomb, as a whole, is better than it ever was before. 'Why don't you get a new play for Thompson?' is a question which is asked Manager Hill ten times a day. Then Hill smiles a low, sweet smile and says: 'Why should I? The houses won't hold the people who want to see this one.' It's a great thing to know when to let well enough alone. 'One man in his time plays many parts,' and don't make any money; another plays one part many times and makes a 'pile'—that's the difference."

—The rebuilding of Fox's American Theatre, Philadelphia, has been abandoned for the present season. George Goodwin and J. H. Haverly at one time were applicants for it, either of whom was willing to spend $20,000 on the building if a ten years' lease could be secured. It is now so late and engegements with the larger attractions are nearly all settled for next season in that city, and neither of them want it.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Ackerman, Irene
Allen, W. N.
Allen, Eloise
Brand, Michael
Batchelder Josie
Belden, Clara
Boissert, M. Armand
Burgess, Cool
Barnes, Mrs. Elliot
Cavendish, Ada
Church, Edw. A.
Clark, Harry
Curtis, G. J.
Connor and Lodge,
Dobson, Frank
Davis, C. L. (2)
Darling, C. W.
De Astee, Helen
Elmore, Florence
Fuller, George
Gayler, Frank (2)
Grismer, J. R.
Grau & Wolfsohn
Grayson, Helen
Girard, Kate
Henderson, I. J.
Hayden, W. R.
Hofele, F. W. (2)
Howard, John
Hutchings, Alice
Jackson, Minnie
Jarrett, H. C. Esq.
Kemble, Frances
Lamar, Marion
Lascelles, Emie
Levanion, Alfred
Maeder, F. L. (2)
Mackay, F. F.
Mitchell, W. C.
Murray, John
McKay, Andy
O'Neil, Hattie
Pomeroy, Louise
Ransone, J. W.
Rigby, James
Slavin, Mr.
Rowe, Geo. Fawcett
Scott, Lester F.
Shandley, Lillie
Turner, W. D.
Temple, Louise (3)

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE CO., Boston two weeks.
ANTHONY & ELLIS' UNCLE TOM CO., Port Jervis, N. Y., 6; Middletown, 7; Kingston, 8.
ADELAIDE NEILSON, New York, this week.
ABBEY'S HUMPTY DUMPTY AND SPANISH STUDENTS, Baltimore 6, 7, 8; Elmira, N. Y., 10; Rochester 11, 12; Buffalo 13, 14, 15.
ALICE OATES CO., Boston this and next two weeks.
AGNES HERNDON, Montgomery, Ala., 8.
ADA GRAY AND WATKINS CO., Tarras 6.
ALVIN JOSLYN COMB., Golden, Col., 6; Central 7; Georgetown 8; Leadville 10, week.
ABBEY'S FAIRFAX CO., Chicago, this and next two weeks.
ALL THE RAGE COMB., Buffalo this week; Philadelphia 10, two weeks.
BOSTON THEATRE DRINK CO., Boston this week.
BIG FOUR MINSTRELS, Nashville, Tenn., this week.
BOSTON IDEAL CO., Boston this and next week, in Sorcerer.
BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS, St. Louis this week; Chicago 10, week.
BANDMANN CO., en route to California.
BUFFALO BILL COMB., Olean, Pa., 6; Bradford 7; Erie 8; Buffalo 10, 11, 12.
BARTLEY CAMPBELL'S GALLEY SLAVE CO., Lafayette, Ind., 6; Logansport 7: Dayton, O., 8; Chillicothe 10; Janesville 11; Columbus 12, 13.
BARTLEY CAMPBELL'S GALLEY SLAVE CO. No. 2, Auburn, N. Y., 6; Oswego 7; Utica 8.
COLVILLE FOLLY CO., New York this and next week.
COLLIER'S UNION SQUARE CELEBRATED CASE COMB., Fort Wayne, Ind., 10; Lafayette 11; Bloomington 12; Peoria 13; Rock Island 14.
CARNCROSS' MINSTRELS, Cleveland this week.
DENMAN THOMPSON, Park, New York, till end of season.
DILLON-BLAISDELL CO., Chicago this week.
DR. CLYDE COMB., Cincinnati this week; St. Louis 10, week.
E. A. SOTHERN, Toronto, Canada, 6, 7, 8; Kingston 10; Ottawa 11, 12; Montreal 13, 14, 15.
EMMA ABBOTT OPERA CO., Trenton, N. J., 6; New Brunswick 7; Paterson 8.
FRANK MAYO AND COMB., St. Louis this week; Chicago 10, week.
FANNY DAVENPORT CO., Boston this and next week.
F. S. CHANFRAU, Montreal this week; Kingston 12, 13.
GILBERT AND SULLIVAN'S PIRATES, "A" Co., Boston this week; Brooklyn 10, week.
GILBERT AND SULLIVAN'S PIRATES, "B" Co., Jackson, Mich., 6; Grand Rapids 7, 8; Detroit 10, week.
GILBERT AND SULLIVAN'S PIRATES, "C" Co., Buffalo 6, 7; S. Hamilton, Canada, 10; Toronto 11, 12, 13, 14; Belleville 15.
GUS WILLIAMS' CO., Boston this week; Fall River 10.
GRAU'S FRENCH OPERA CO., New York this week; Boston 10, week.
HAVERLY'S MASTODON MINSTRELS, Niblo's, New York, this week; Pittsburg 10, week.
HAVERLY'S GEORGIA MINSTRELS, Manchester, N. H., 6; Nashua 7; Lowell, Mass., 8; Portsmouth, N. H., 10.
HAVERLY'S CHURCH CHOIR CO., Denver, Col., 6, 7, 8; Colorado Springs 10; Greeley 11.
HAVERLY'S JUVENILE PINAFORE CO., La Crosse, Wis., 6; Minneapolis, Minn., 7, 8; St. Paul 10, 11.
HARRY WEBER'S NIP-AND-TUCK COMB., Chicago this week.
HEARTS OF OAK, Washington this week; Baltimore 10, week.
HYER SISTERS, Waterville 6; Belfast 7; Bangor 8.
JOE JEFFERSON, Paterson, N. J., 6; Jersey City 7, 8; Burlington, Vt., 10; Montreal, Can., 11, 12; Ottawa 13; Toronto 14, 15; close season.
JOHN T. RAYMOND, Brooklyn, E. D., this week; New London, Conn., 11; Northampton, 14; Fitchburg 15; Fall River 17.
J. K. EMMET, Pittsburg this week.
JOHN A. STEVENS, Windsor, N. Y., this week.
JOS. MURPHY'S KERRY GOW, New York 10, three weeks.
JANAUSCHEK COMB., Newark, O., 6; Zanesville 7; Lancaster 8.
JARRETT & RICE'S FUN ON THE BRISTOL, Detroit, Mich., 6, 7; Indianapolis, 13, 14, 15.
JANE COOMBS, Erie, Pa., 6; Elmira 7; Binghamton 8.
JOHN P SMITH'S TOURISTS, Chicago this week; Detroit 10, week.
KATE CLAXTON CO., Ft. Wayne, Ind., 6; Muncie 7.
KATE FIELD'S MONOLOGUE, Rochester 7, 8; Albany 10, 11.
LAWRENCE BARRETT, Logansport 7; Crawfordsville 8; Terre Haute 10; Springfield, Ill., 11; Quincy 12; Hannibal, Mo., 13; Kansas City 14; Leavenworth, Kan., 15.
LOTTA, New Haven, Conn., 10; Hartford 11; Worcester, Mass., 12; Providence, R. I., 13; Gloucester, Mass., 14; Portland, Me., 15.
MISHLER'S RIP VAN WINKLE CO., Wilmington Dec. 7, 8; Coatesville, Pa., 10; Columbia 11; Lancaster 12, 13; Lebanon 14; Bethlehem 15.
MILTON NOBLES, Lowell, Mass., 6; Salem 7; Portsmouth, N. H., 8.
MINNIE PALMER'S BOARDING-SCHOOL, New York this and next three weeks.
MARY ANDERSON, Portland, Me., 6, 7, 8; close season.
M'LISS PIXLEY PARTY, Baltimore this week; Brooklyn 10, week.
MAGGIE MITCHELL, Portsmouth, N. H., 6; Manchester 7; Nashua 8; Holyoke, Mass., 10; Taunton 11; Fall River 12; New Bedford 13; Newport, R. I., 14.
MY PARTNER, ALDRICH & PARSLOE, Union Square Theatre, New York, this and next week.
MRS. SCOTT-SIDDONS, Chicago 7, 8.
MAHN'S COMIC OPERA CO., Philadelphia this week.
MCALLISTER'S MINSTRELS, Rushville, Ind., 7; Shelbyville 8; Franklin 10; Columbus 11; New Albany 12; Louisville, Ky., 13; Lexington 14.
MITCHELL'S PLEASURE PARTY, Lafayette, Ind., 6; Freeport, Ill., 7; Dubuque, Ia., 8; Cedar Rapids 10; Marshall 11; Des Moines 12; Council Bluffs 13; Omaha, Neb., 14; Lincoln 15.
NEW DANITES COMB., Waterville, Me., 6; Belfast 7; Lewiston 8.
NEIL BURGESS' WIDOW BEDOTT COMB., Albany 6, 7; Schenectady 8; Buffalo 12.
NICK ROBERTS' HUMPTY DUMPTY, St. Louis this week; Cincinnati 10, week.
OUR COMEDIANS CO., Cincinnati this week.
PAT ROONEY COMB., Milwaukee 6, 7, 8.
RICE'S SURPRISE PARTY, Washington this week; Baltimore 10, week.
RICE'S EVANGELINE CO., Rochester 6; Syracuse 7; Watertown 8; Ithaca 10; Utica 11; Schenectady 12; Troy 13; Albany 14, 15.
RENTZ-SANTLEY CO., Buffalo this week.
RIAL & DRAPER'S UNCLE TOM CO., Stillwater, Minn., 7, 8; Red Wing 10; Lake City 11; Hastings 12; Minneapolis 14, 15.
ROBSON & CRANE, St. Paul 6, 7, 8; La Crosse 10; Dubuque, Ia., 11; Freeport 12; Madison, Wis., 14; Racine 15.
SALSBURY TROUBADOURS, Daly's, New York, this week.
SAN FRANCISCO MINSTRELS, Utica May 6; Auburn 7; Syracuse 8.
THE FLORENCES, Utica 6; Poughkeepsie 7; Newark, N. J., 8.
TONY PASTOR'S COMB., Brooklyn this week; Brooklyn, E. D., 10 one week.
TONY DENIER'S HUMPTY DUMPTY, Bay City Mich., 7; E. Saginaw 8; Flint 10; Lansing 11.
THE RENTZ CO., Stafford, Conn., 10; Westfield, Mass., 11; Northampton 12; Greenfield, 13; Athol 14; Gardiner 15.
WEATHERSBY-GOODWIN FROLIQUES, New York this week.

Boston.

The theatrical season which is now nearly over can be called a successful one. It has introduced to us some fine artists, some already well known, but long absent—Miss Neilson, Mary Anderson, Edwin Booth, Lawrence Barrett, Lotta, Emmet, Robson and Crane, John T. Raymond, Mr. and Mrs. Florence, Denman Thompson, Bandmann, Ada Cavendish, Sothern, Boucicault, etc., all of whom played to crowded houses. Of Neilson's engagements it is unnecessary at this late day to make any comment, as they are known to be the most brilliant on record. Booth was honored with overwhelming houses at every performance, the orchestra being removed to make way for the crowd. His Bertuccio (Fool's Revenge) was unquestionably one of the grandest impersonations ever seen on the English-speaking stage. It was sublime. If Mr. Booth had been supported by a good co. the engagement would have been a memorable one in theatrical history, for—with the exception of Mrs. Bowers and one or two of the actors—a more wretched co. was never before seen on the boards of any first-class theatre in this city. With few exceptions there was not a member of the co. with the ability properly to deliver a message. Of actors (save, as I mentioned before, a few exceptions) there were none; of miserable apologies for them there were plenty. Credit is due to Manager Abbey for the careful manner in which the plays the great artist appeared in were mounted.

Another great actor has made his mark this season. Lawrence Barrett—to our shame—had always played to meagre houses, but his creation of Yorick has made him a name which cannot be obliterated. Yorick's Love ought to have had a long run, and Mr. Barrett should appear in Boston every season. People were just beginning to talk of his performances when he withdrew. Should Mr. Barrett return next season he will doubtless meet with a great reception.

Many able critics were greatly delighted with Mary Anderson's conception of the part of the Countess in Love. With all its many excellences it did not please me anything as well as have others of this clever lady's impersonations. Miss Anderson played to splendid houses. In each of her fine impersonations she has been worthy of herself and of her great reputation. Independent of Miss Anderson, Milnes Levick, who was her principal support, did some powerful acting as Master Walter, Colonna and Ingomar. Mr. Levick showed himself to be a tragedian of high rank, and able to cope with actors of more pretentiousness and renown. Miss Anderson received excellent support from Mrs. Barry, H. L. Allen and Mark Price, and here I pause, for the balance of the people who made up the support were on a level with those who assisted Mr. Booth. It may be that the managers of these artists are capable judges of acting, and it may be that they are not, but any one who sets himself up as a manager should be sufficiently skilled in all that appertains to the stage to be enabled to select his co. himself and not to employ go-betweens for that purpose. But there is another view of the question. The salaries paid by some managers are altogether inadequate for respectable talent. To be sure, the salaries at which the actors of the Booth comb. and some of those who endeavored to assist Miss Anderson were large enough for them, but good actors and actresses cannot be engaged for the salaries paid to supernumeraries. Talent will not only command its price, but is deserving of it. So it has been with the Boston Theatre. Tom Keene is most assuredly a good actor. Messrs. Maguinness, Allen, Price, and Mrs. Barry are artists of acknowledged ability. But these alone cannot carry a season through successfully. The management fancied in the succession of stars with which they were to dazzle the eyes of the public that the shortcomings of their co. would be overlooked. But the public are not to be hoodwinked even in matters connected with the stage. Therefore the Boston Theatre management were compelled to follow the example of their confreres and play combs. and musical pieces.

Mr. R. M. Hooley inaugurated his career as a Boston manager by assuming control of the little theatre at the "South End." I was one of those who believed that the experiment of a well-conducted theatre under a responsible manager would have been a success. Mr. Hooley did everything in his power to make the theatre attractive, but the truth must be told—the people will not go so far uptown, notwithstanding that cars and coaches are constantly passing the door, and the residents from the southern districts do not mind going down town even as far as the Museum, and give Hooley's the "go-by." During the last few weeks the theatre has been given up to plays of a very inferior order and cos. of unusual mediocrity.

Mr. Sothern's engagement at the Park was most successful. His conception of the Crushed was amazingly funny.

The Museum has not secured its ordinary successes. Patrie did not take with the masses, and the musical productions have been a failure. Boucicault put in an appearance at this establishment and was rewarded by a good house. Mr. Polk paid us a flying visit and drew moderately good houses.

It is very rare that Boston has had such a poor musical season. The Strakosch co. did a frightfully bad business at the Globe, and Mapleson suffered at the Boston. The Pirates have failed to create any sensation, which, although in many ways excellent, is not generally as well liked as was Pinafore. Denman Thompson played a month's engagement. His Uncle Josh took the town by storm, and he was one of the most successful stars of the season. Mr. Raymond's engagement was only fair. Had he brought out some strong new melodrama or some new comedy instead of that mass of rubbish, Risks, and Wolfert's Roost he might have won the hearts of many of those who were wont in days of yore to swear by Colonel Sellers. Amongst the lucrative engagements must be classed that of Robson and Crane. They played two weeks at the Globe to crowded houses. Their repertoire is very limited, and I should advise them to bring out something new when they appear next season. The Globe has done better business than any theatre in the city.

Annie Pixley, Neil Burgess and the Tourists are the most noteworthy engagements at the Gaiety. Widow Bedott was a complete success, and last week Gus Williams was honored with crowded houses. At the minor houses business has been generally fair, and so far as I can record the season was very brilliant. Good artists and new pieces we have had, and the treasuries are in many cases full, and the lucky managers are envied by the unfortunate ones. In mentioning good plays there have been some excellent productions emanating from Bartley Campbell that have done him credit and accorded laurels to his hard-earned reputation. One thing about Bartley Campbell's plays, they are not written for one part, but, on the contrary, they give opportunities to all who are engaged in the cast to do credit and justice to themselves. There are so many one-part plays agoing about the country written to display the peculiar talents of the star, that it is refreshing to find an exception. The star in a one-part play is always the only and central character. I say this only because of the fact that every other part in the play is made a secondary consideration to the principal one, and rating them altogether they simply act as the foil that is made use of by jewelers to add a false lustre to falser jewels, and the wit that runs through them is, as Bassanio says, "As two grains of wheat hid in two bushels of chaff." It is the star from beginning to end, from the rise of the curtain to the fall. Like Joe Emmet, for instance, and his play of Fritz; it is Emmet, Emmet, Emmet; Emmet with irrelevant songs, Emmet with dances, Emmet with a musical solo and Emmet without the ability to act. Do you call this holding as 'twere the mirror up to nature, my masters? Do you call this preserving the purity of the drama? Could any actress or actor of ability, could Charlotte Cushman, Helen Faucit, Mme. Celeste, Mrs. Warner, Mrs. Barrett, Edwin Forrest, Gus Brooke, James Anderson, James Murdoch, Ed Davenport, James Wallack, or any of the long line of brilliant genius which adorned our stage with all their wonderful honors ever have been tolerated in such stuff? I think not, and no matter how much critics may rail out against dramatic Jeremiahs I am one of those who believe when such trash is countenanced by the public that the drama is in a moribund condition. When you look around you and see the money that has been made by these soi-disant stars, I can only say that the fools are not all dead yet, and lament that charlatanism flaunts itself in silks and satins, while genius slinks along the streets threadbare and unnoticed.

When newspaper men make up their audit, oh what a world of sins they will have to answer for. Printers' ink, and printers' ink alone, has made half of the "stars" what they are. Let them depend on their own merits and they would be singing their songs and dancing their dances in variety halls. In days that have passed away the managers of the Boston Museum and Selwyn's Theatre fairly astonished the town by revealing the hidden talents of the army they have gathered around them, as to whose competency and aptness for the position they had allotted them the most experienced critics have been at fault. It was the main merit of Selwyn to rely entirely upon the actual abilities of the co. as a congregated mass, and not upon the name of, a single individual, to sustain the popularity of the house. Consequently the sole variation in attractions was the production of new pieces, a majority of which were specialties written to the measure of the co. or imported from the London boards, duly tempered to suit the tone of the audience. In those days starring was of rare occurance at both the Museum and Selwyn's, and then the artists whose names did appear in staring capitals on the posters were generally persons of long-established trans-Atlantic reputation. That the cos. were decidedly clever cannot be denied, for the members composing them were above mediocrity in talent, yet in their efforts tending to a common end, and, directed by a severe supervisatory head, gave merited repute to individual artists through success in a concentrated action.

One can scarcely mention the name of Selwyn's Theatre without connecting it with that of Mrs. Chanfrau and Kitty Blanchard. And, indeed, the character and industry of the ladies were such as to warrant the illimitable commendation bestowed upon their theatrical career. There were other ladies of the co. memory of whom is connected with the many pleasant hours to the speedy passage of which they contributed in an able manner their share of ability. There were Mrs. Barry, Mary Cary, Marie Wilkins, Amilie Harris, Louise Anderson, Virginia Buchanan, Eva Brent and others, than whom a more pleasing combination of grace and talent could not be created by dint of managerial tact. Who, having once seen Dora, Black-Eyed Susan, Little Em'ly, Field of the Cloth of Gold, School, or any other of that line of compositions when performed in the good old style, would care a farthing for all the tinsel and faufaronade of the entire species of the wandering "star" and hybrid drama.

The Pirates of Penzance was the attraction at the Globe Theatre during the past week. If not quite so crisp and sparkling as the Pinafore, it is wondertully clever and catching, especially when rendered by a co. such as that which D'Oyly Carte has gathered round him. Frequency of representation of the part of Frederick has of course made Hugh Talbot quite at home in the part, but there is nothing approaching hackneyed or careless interpretation at any point from this frequency of performance. Indeed, his vocalization seems to be immensely improved since first heard here. Mr. Talbot has long been recognized as one of the leading artists of Europe. As Signor Talbo he has sang all the principal tenor roles with Titiens, Nilsson, Lucca, Albani, Trebelli, and many others. This is the first season of Mr. Talbot in such pieces as The Pirates and Pinafore, and his acting is full of dash and vigor, which have made him so popular in the old country. The co. all deserve a line of recognition for their effective representations. The chorus is composed of some very pretty young ladies, who look charming in their novel costumes, and sing with a brightness and precision which can hardly be excelled. This is the last week of the Pirates, and I regret to note that the beautiful music and good acting have not had the effect to draw the people out, as the business has been poor all the week. 10th, Grau's Opera Bouffe.

The houses at the Park fell off somewhat during a portion of the week, but it is expected that the False Friend will attract large audiences, which is the attraction for this week. During the latter part of last week Miss Sarah Jewett was compelled to relinquish the part of Lillian to Miss Ellie Wilton, owing to the illness of the former lady. After False Friend comes French Flats and the Danicheffs, which will close the brilliant season at this house.

The Boston Museum did only fairly with Our Boarding-House. The play is not a popular one and is only saved from utter ruin by the comicalities of Elevator and Gillipod, which were capitally acted by Warren and Wilson. The heartiest laughter of the delighted spectators accompanied every speech and every movement of the exceedingly popular comedians. Mr. Barron and Miss Clarke had parts far beneath their talents, but raised them to prominence by their artistic intelligence. The remainder of the characters were well sustained by other members of the company. The play was, as usual, mounted with the greatest attention to effects. On Saturday evening the Museum was packed from floor to ceiling on the occasion of the benefit to Mr. Wm. Seymour, the stage manager, and the capital bill presented was hugely enjoyed by all present. The favorite sketch, My Uncle's Will, played by Messrs. Barron, Burns and Miss Clarke, and for the first time in several years, The Old Guard, with Warren in his renowned embodiment of Haversack. Nothing can well be finer or more graphic than this remarkable representation. Two new pieces, Tit for Tat, a musical comedietta by Mr. Childs, and a farcical comedy in two acts, entitled Rustication, by Charles F. Darcy of the "Junior Class" at Old Harvard. Mr. Darcy's piece deals with the fortunes of a Harvard student who is rusticated. There is about Rustication some pleasant ripples of dialogue and striking climaxes which so largely mingle in the student's life, and the play was accordingly greatly enjoyed by the large number of university men who were present. Mr. Darcy may well be proud of his success as a writer, and it is encouraging to observe the pure, honest, natural sentiment of such a piece as Rustication is appreciated. The author was called out at the end of the first act, and Mr. Seymour several times during the evening.

This week Fanny Davenport, who has not appeared in Boston for nearly four years, appears at the Museum in her favorite role of Mabel Renfrew in Pique. Miss Davenport was always a great favorite in this city—the "Dashing Fanny," as she was regarded by the troop of coatless petites who nightly crowded the old Continental Theatre to applaud her every action. Miss Davenport inherits her father's ability, for she is accurate, precise and interesting in every part she undertakes, Pique is cast to the full strength of the Museum co., introducing all the principals with the exception of Mr. Warren and Miss Clarke.

The success attending the engagement of Mr. Gus Williams at the Gaiety Theatre was continued throughout the week, when he delighted crowded audiences by his skillful representation of the German Senator. Many of the incidents of the play run in pretty old grooves, but there is occasionally evidence of originality, both in plot and dialogue, which shows that the author possesses no inconsiderable amount of talent. The chief interest centres, however, in Mr. Williams, and the fresh evidence of histrionic power won for him further favors at the hands of a discriminating audience. I am rejoiced to welcome Mr. Williams to the legitimate stage. His reputation heretofore rested on his songs and recitations, which I cannot at this late day say how successful he was in them, therefore some little interest and curiosity were manifested in his first performance of a legitimate character, and which makes a demand of altogether a different kind on the skill of the artist. That Mr. Williams fully answered the expectations which had been formed concerning him was unmistakably evidenced by the appreciation shown him during his engagement here in the Autumn. Mr. Williams goes through the part of Dinkel with his wonted vivacity, giving to every detail of the character a completeness which cannot fail to make exactions upon the admiration of those who hear him, and the consequence being that every character in the play is kept ceaselessly on the alert, and that the action which constantly has Dinkel in the foreground never for an instant flags. Mr. Williams in his songs and recitations is as good as ever. Coming now to the subordinate artists, the first place must be awarded to Dora Stuart, whose Mrs. Dinkel was at once an agreeable companion picture to the star. Hudson Liston is a good actor and acted with much spirit and humor. The other characters in the piece were well sustained by the supporting co. All this week, Our German Senator.

The entertainment at Hooley's Theatre was furnished by N. S. Wood, the boy actor, in a piece entitled Lightning Joe. Business was rather light, and the play did not meet with the success that was anticipated. This week, Uncle Tom's Cabin, with Zoe Tuttle as Eva, supported by some well-known actors and actresses; also the Louisiana Jubilee Singers assist in the camp-meeting and plantation melodies.

The Boylston Museum presents a strong bill for this week—Larry Tooley, Keating and Sands, Tony Williams, Rob Ferguson, Sallie Mason, DeWitt Cooke, Press Eldridge, Lou Sandford, Harris and Wood, Joe and Annie Burgess, Jerry Cohen, Fred Warner, Emma Marden, Carrie Willoughby, Myrtie Inglee, Nellie May, etc.

Mr. William Harris, so long and favorably known as the partner of William Carroll, under the name of Harris and Carrol, has taken a lease of the Howard Athenæum, and opened that place on Monday evening with the Ninon Duclos Folly Troupe, including a dozen or more singers and dancers; also for the olio Quilter and Goldrich, Chas. Redmond and Geo. Blake, Charles Worley, Frank Sullivan, Fanny Reynolds, and the Maginnesses. If Mr. Harris proves as popular a manager as he has comedian there is no doubt of the future success of the Howard.

Items: Charles Atkinson, a very talented reader and elocutionist, read Enoch Arden at Union Hall, to a delighted and enthusiastic audience.—Harrigan and Hart will probably appear at the Globe Theatre during the Summer.—Maggie Mitchell will play at the Park Theatre in December next.—Mrs. J. R. Vincent will pass the Summer in Campton, N. H., a beautiful retreat in the White Mountains.—Mme. Janauschek will also summer in the same place.

Chicago.

McVicker's: A great many people said to me regarding Jarrett & Rice's Fun on the Bristol before its advent to the city: "Oh, it's only another Kalamazoo party," meaning the Tragedians thereof, who on account of various mishappenings did not please the majority of Chicagoans. But I had heard of H. C. Jarrett and E. E. Rice before and felt convinced that they would not put their names at the head of a scaly enterprise, and so it proves. Like the Tourists, Frolicques, etc., Fun on the Bristol is "a new phase of the variety business" (credit this to Dave Henderson of the Tribune). But it is the most entertaining phase yet presented to public notice. With only an exception or two, Jarrett & Rice's co. are very clever performers. J. F. Sheridan is the great card of the concern. His Mrs. O'Brien, an Irish Mrs. Gilflory, was as capitally acted a sketch as I have seen for a great while. Marion Fiske has to drape her comedy features in black, but exhibits her shapely legs as an offset to the mask of cork. Miss Fiske is now as lively as when in days past she used to delight the crowd at Len Grover's Adelphi. When of Hamlin's co. recently, Miss Fiske appeared under a cloud and did not do herself much credit. Agnes Hallock is another pleasant player. Her abilities were long obscured in the chorus of Mrs. Alice Watkins' Opera co. Mark Smith, Myron Calice, and Henry Saville sing well if they do act badly, and for the former boon we ought to thank Heaven—or their music-masters. When these gentlemen open their mouths to sing they emit harmonious sounds and do not appear as if they were treading upon unexplored ground. The case is different with the gentlemen of John P. Smith's co., who have been trained to rant and mug, but who are decidedly obnoxious when they attempt to be musical. I must not forget Courtwright, who was funny as the colored steward, and who also gave us his familiar but always welcome "Flewy-Flewy." The acrobatic-clown business of Topack and Moore was novel and took well. Audiences large and highly pleased. 3d, Abbey's Fairfax co.

Haverly's: The Tourists of course have done a big business. You know of course that anything good always does well here, and the Tourists are good and no mistake. What's the use of reviewing this performance? You know what it is and I am tired. I suppose I ought to say, however, that Rosa Cooke did not appear, but her place was very well filled by Carrie Swain, a variety actress. The Swains (Carrie and Sam) also did their song-and-dance in the second act. Now I'm started, I'll state that Will H. Bray is as good as any of the good Tourists. Bray is as graceful as Billy Emerson or Bobby Newcomb. His song-and-dance, "Pretty Lillian," I really enjoyed, and I don't usually pay much attention to song-and-dance men, who are tedious as a rule. Ethel Lynton is good-looking, but her "pussy" business is as funny as the acting of Eme Roseau for instance. May Livingston is pretty and lively, and managed to get Mr. Barron of the Inter-Ocean to publish the fact that she was stopping at the Grand Pacific. But here, I did'nt intend to give each of Mr. Smith's party individual notice. I'll quit by chronicling the interesting fact that John P. himself has been a raging lion all the week, only waiting for Henry Jarrett to cross his path. Jarrett, however, prudently kept out of the way of John and harm, and so I haven't any bloody affray to write about. The Tourists stay another week, and Frank Mayo in Davy Crockett comes 10th.

Hooley's: Mrs. Kate Claxton-Stevenson can play nothing so well as Louise in Two Orphans, and I presume this is her excuse for having played the blind girl so hard. The public has not manifested a feverish desire to be present at any of Mrs. Stevenson's performances this week. The business just about paid expenses. Mr. C. A. Stevenson, apart from the felicity he enjoys as the husband of so charming a woman as Miss Claxton, is not remarkable on or off the stage. I prefer Mr. Stevenson off the boards "by a large majority." Miss Claxton's support is what Mr. Leander Richardson-Gilman would call "tart" (unless he was paid not to). Pet-ford, the really excellent scenic artist of this theatre, painted some fine sets for the piece. 3d, "Our Comedian," the inimitable Dillon, appears as General Buffington in Daly's adaptation, Lemons, supported by J. W. Blaisdell's co. Here we are as proud of John as is Boston of William Warren.

Hamlin's: Closed.

Olympic: That illustrious Frenchman, Monsieur Patrick Rooney, together with his excellent Variety comb., appeared here this week, to good houses. Pat always seems to be suffering with a cold when he strikes our town, and is therefore in bad trim. Billy Carter with his banjo received a great come, and Morris and Field Ducrow, Georgie Kaine and nie Delano were ple Reynolds and Wal should never ha Harry Webb by Joe Gu circus it h

he employed Dalziel, but I don't think the arrangement was wisely considered. 10th, Our Country Cousins with the Wymans. James Barnes has a benefit next week.

Academy: E. T. Stetson in J. J. McCloskey's Kentuck, a vigorous and well-written play of the revolver and bowie order, has drawn large houses. The season closes to-night, and the house will be shut up until September, with the exception of John Muir's benefit, which takes place next Sunday afternoon and evening, and which, let me say parenthetically, will be a crusher, for John is gentle, good and kind, and the boys and girls of the West side love, revere and honor him. Mr. Emmett intends to decorate and beautify his house during the Summer months. It is now a perfect gem, and I hardly see how the theatre can be made any brighter or more comfortable than it is at present. The only unsatisfactory week of the season was that put in by J. R. Weaver in a horrid mess called Toby. Weaver should be run out of the business. He'll yet ruin some manager with less capital and resources than Billy Emmett.

Lyceum: Donald McKay and the "Indian princess," Minnie McKay, have drawn better houses than this place has had for a long time. 3d, a pantomime co., including Pedro and Ida Maussey, do Jack and Jill. 10th, Sam E. Ryan.

Halsted Street: F. H. Cross as Eliot Gray in Rosedale, supported by stock, to large houses. 3d, Ben Cotton, Nellie Cotton and little Idalene in Faithful Bob. Nixon has raised his prices in consequence of the closing of the season at Emmett's Theatre. 10th, F. G. and Rena Maeder in Lightning Bob.

National: George Edeson in The Poor of Chicago to big business this week. 3d, W. T. Melville, late of Academy stock, and Helen Creswick of Fubbins Wallack's busted co., are the stars in Our Boarding-House and Pirates of the Chesapeake.

Central Music Hall: 7th and 8th, Scott-Siddons. 12th, F. Dulcken, C. Fritsch, George A. Conly, M. Fischer, Amy Sherwin, Marie Litta and Mme. Rive-King in concert.

Items: Kate Claxton's season closes 29th.—Ada Gray-Watkins and co. afflict the people of Cincinnati 10th, one week.—S. O'Dermott Pierce, a sickly-looking young man who has been employed about Hooley's Theatre for some time, has been engaged as programmer by Robson and Crane. More bills will find their way behind fences and up alleyways than into the public hands, or else I don't know Pierce.—Ed Barrett is patiently awaiting a Summer snap of the requisite solidity. Ed should stand off some hatter for a new silk tile if he (Edward, not the hatter) expects to mash the rustic maidens.—R. M. Hooley has abandoned the use of poisonous hair-dyes, and presents a patriarchal aspect.—F. J. Wildman and J. W. Fox (husband of the "Clipper poetess") run out a snap to St. Joe, Mich., 3d.—Jumpy Jervis is unusually crabbed this week. Too much fun at the theatres and no demand for Jumpy's eight-pound dramas.—J. Fubbins "Wallack's" co. busted at Quincy Tuesday night. The people (such of them as were not too bunged up to walk from Quincy) are here, and Fubbins himself has joined Sells Bros. Circus as business manager—a position he will fill very well, for "Wallack" is a worker, even if his managerial career has not been a happy or successful one. The only wonder is that he pushed on so long with his last scheme.—The Keystone Concert co. went up at Grisnell, Ia., last Monday.—J. H. Cook will open the Palace (variety) Theatre, Omaha, in May. Cook's record is bad.—Harry Mortimer's co. still are doing well in Southern Illinois.—W. R. Hayden is at the Sherman House and busy as usual.—C. H. McConnell has presented to William Emmett an oil painting, 7x5 feet, representing the exterior of the Academy. It is the work of R. W. Wallis, and will ornament the Academy lobby.—A. R. Webb is no longer Robson and Crane's agent.—Manager Edwin Clifford is very indignant at what he stigmatizes as "Miss Putnam's lying charges." So far as I know, Mr. Clifford's record as a manager is unsullied, and his stage manager, Jimmy Browne, is as honest a little gentleman as ever breathed, and whose word I cannot doubt. Clifford tells me his business is 25 to 40 per cent. better in the same towns he played over last season with Putnam, and his press notices corroborate his statement. Clifford's co. play in Hancock, Mich., one week, commencing May 3.—J. C. Colling has joined Nick Roberts' co. as agent.—The Free Lance says that I am to be visited by Miss Amy Lee, cowhide in hand. I fear nothing of the sort at present, as little Miss Lee is in New York busily engaged in "working" some of my susceptible journalistic friends for pretty notices. Even THE MIRROR has fallen a victim to Amy's wiles.—Mr. M. G. Malowney, correspondent of the Dramatic Nuisance from this point, is a gentleman who will not assist Byrne and the gang in their policy of vilification, and is therefore frequently obliged to see his letters "corrected" by the three precious rascals who infest the garret of 866 Broadway, New York. Mr. Malowney talks of resigning.—Augustin Daly's own co. will play An Arabian Night and The Way We Live at McVicker's in June.—Chisholm continues his expose of Byrne and his associates in this week's Free Lance.—I understand that Marion Fiske has left her husband, T. J. Martin, who is remembered unpleasantly as the thick-voiced heavy man of John Hamlin's stock co.

San Francisco.

April 18.—Bush street: The Royal Middy has just closed its second week, and there seems to be no falling off in the audiences. The house has been crowded nightly, and yesterday's matinee was simply immense. Emilie Melville, as the Royal Middy, Miss Montague, as the Queen, and Max Freeman as Don Januario, have completely captured the people. Notwithstanding the management has an entirely new comic opera ready for rehearsal, it has been decided to run the Middy until the 1st of May, and at the May-day matinee and evening, which occurs on Saturday, a special flower feature will be added in commemoration of the day, which will no doubt be very grand. In my next I [illegible] probably be able to announce the new [illegible] is to follow.

[illegible]pite inclement weather dur- [illegible] this pretty little theatre [illegible]night, the great Par- [illegible]g the attraction. [illegible]s character of [illegible]e—in fact, [illegible]'s to do [illegible]el, a [illegible]s

mere mention of the names of these artists is a sufficient guarantee that the piece was well handled. In order that the hundreds of people who desire to see Coralie, it will be played every evening until further notice. The charming and accomplished young actress, Adeline Stanhope, will probably follow in Tom Taylor's comedy, New Men and Old Acres, its first production in California. Miss Stanhope is one of the best actresses that has appeared on this coast for many years, and I hope she will be more successful than she was in her late engagement at the California.

Bella Union: Business has been only fair during the past week, although the programme was unexceptionable. They have some of the very best variety talent on the coast. With such men as Billy White, Johnson and Cooper, and such ladies as Flora Franks, Fanny Young and Miss Le Clair, the house should be filled to repletion every night in the week. The King, the Innkeeper and the Deserter is a very fine melodrama, but it is too heavy for a place like this. Something light and lively is needed. Les Vampiers, a troupe of very fine high-kickers, create a great deal of sport in their antics. This week will be presented the great melodrama, The Gunmaker of Moscow, in which W. C. Crosbie will appear as Bieswacks. 20th, William Skeantleberry, one of the proprietors, will be the recipient of a benefit. A large number of variety people have volunteered.

Adelphi: Business has been remarkably good the past week. Mr. Buckley has secured one of the best variety companies in the city, and with Frank Lavarnie as the manager they make their entertainments very lively and pleasant. The new military finale to the first part, called the Royal Middies, in which some twenty young ladies, dressed in beautiful costumes, go through the military drill, is very pretty. This week will be presented the great drama of Joe Bowers, in which James Maas will appear as Joe Bowers and Mollie Williams as Yuba Sal. Nera Vernon and Julia Winfred will appear in new songs, Wade and Lew Spencer in new acts; T. W. Bree, the renowned banjoist, in new solos. Jeff De Angelis, the great Dutch comedian, will close his long engagement in a couple of weeks. He will probably go East shortly to produce his play, written by Fred G. Maeder, entitled One Word.

Items: Fatinitza is drawing crowded houses at the Tivoli Garden. The opera of Blue-Beard is announced for production shortly.—Edwin Browne, the talented young actor, sailed for Australia last Monday. He has secured the right to play Sam W. Smith and John Woodward's drama, California Through Death Valley, in that country.—Barton Hill is still in British Columbia.—George D. Chaplin is dangerously ill in Portland, Oregon, with pleuro-pneumonia.—Russell Bassett and King Hedley are said to be mining up about Eureka.—Henry Widmer left this morning on a visit to New York.—Clara Morris is in the city. She is stopping at the Palace.

April 24.—Bush Street: The Royal Middy still continues to draw crowded houses. There was not room in the house for the people who desired to attend the matinee yesterday afternoon. The piece will run until after the first of May. No preparation has yet been made for anything to follow.

Baldwin's: Coralie ran through another week to excellent business, but will be withdrawn after this evening to make way for the first production in California of the great London success, New Men and Old Acres, by Tom Taylor, in which the talented actress Adeline Stanhope will appear as Lilian Vavasour. The rest of the cast is as follows: Samuel Brown, James O'Neill; Mr. Bunter, C. B. Bishop; Berthold Blasenbalg, J. W. Jennings; Marmaduke Vavasour, Esq., A. D. Bradley; Bertie Fitzurse, Charles B. Wells; Seeker, J. O. Barrows; Gantry, Logan Paul: Montmorency, F. G. Ross; Lady Matilda Vavasour, Lilian Andrews; Mrs. Bunter, Elizabeth Saunders; Fanny Bunter, Louise Beaudet; Mrs. Brill, Nellie Wetherill. The play is said to be very popular in London, and will no doubt have a good run here.

Adelphi: The new border drama, Joe Bowers, proved to be a good drawing card at this cosy little theatre during the past week, the house being filled every night. The new finale to the first part, called the Royal Middies, in which some twenty young ladies go through a grand military drill, is very fine. Mollie Williams as Yuba Sal and James Maas as Joe Bowers create a great deal of fun, and C. H. Mestayer plays the villain Tennessee to perfection. Julia Winfred, the beautiful singer, is loudly applauded nightly. This week closes the engagements of Jeff DeAngelis and James Maas, and they will appear in Mr. DeAngelis' new piece, entitled One Word, written by Fred G. Meader. He and his sister, Sallie DeAngelis, will shortly go East for the purpose of producing this play. The new people, Messrs. Foy and Thompson, and Rose Howland, who were to appear to-morrow evening, were snowbound on the Sierras, and the lady was taken sick with pneumonia and returned to Denver, and consequently will not appear until about the middle of May.

Bella Union: Business has not been first-class at this house during the past week, although they give a very excellent entertainment with a first-class co. The concluding piece was the three-act drama, entitled Peter, the Czar of Russia; or, the Gunmaker of Moscow, in which Pope Cooke appeared as the Gunmaker, and W. C. Crosbie (who has been engaged here) as Paul Biezwacks. This week the attraction will be Carl Hertz, who will give fifteen minutes of mystery, and the laughable piece entitled Irish Blunders, in which Mr. Crosbie assumes the leading character.

Items: At the Tivoli Garden the opera of The Little Duke is the attraction, and crowds the house nightly.—Mr. James O'Neill will be the recipient of a benefit at the Baldwin on Saturday, May 1. He will appear in the title role of Richelieu. The performance will conclude with the farce of Wanted, 1,000 Milliners.—Mr. Watrigant and Mr. Durand, late of Woodward's Gardens, and Joe Williams, who has just arrived from Australia, will leave to-day to join Day & Castello's Circus at Denver.—Miss Zoe Gayton returned from Honolulu by the last steamer.—A California comb. are preparing for a tour through the East under the management of Sheridan Corbyn. They will produce Sam Smith's drama entitled California Through Death Valley. Mr. John Woodward is with the co., and will appear in the leading character.—Annie Williams, an actress of considerable note, will arrive here from Chicago to join her sister, Mollie Williams, about the middle of May.—Jennie Boyer, the cantatrice, will arrive here about the middle of May.—Harry Gates has been quite sick, but is now improving, and will soon resume his position at the Tivoli Garden.—Messrs. Butler and Russell, two very excellent sketch artists, will leave for Australia by the next steamer.—Mr. James Maas will go East.—On Tuesday evening Mrs. Cotton, widow of the late E. G. Cotton, will be the recipient of a benefit at the Bush Street at the hands of Charles Locke. The lady is in straitened circumstances, and it is to be hoped she will have a bumper.—Lew Rattler, the pioneer, and best "old nig" in California, has shaken the dust of California from his feet and gone to Cheyenne.

St. Louis.

Pope's Theatre: Notwithstanding the litigation concerning Oaken Hearts, which opened here on Monday, between Messrs. Herne and Belasco on one side and Messrs. Dalziel and Pope on the other, the progress of the piece has not been materially interfered with, as in obeying the injunction placed upon Oaken Hearts Manager Pope announced from the stage on Monday evening that The Mariner's Compass would be acted as given in the printed edition. The house was very large and the piece was given, the effects of the water-power mill and the supper scene being left out. The storm scene was presented, however, and was a marvel of realistic work. The heaving billows, the roar of the surf, the flashes of lightning and roar of thunder were startlingly real, while the torrents of rain which deluged the stage created an enthusiasm which caused the curtain to be rung up several times. The play was very cleverly performed, but was too lachrymose to create much interest. People's tastes seem to run far out of the melodramatic line just at present. Dickie Lingard did well as Hetty, Frank Pierce doing a fine piece of character acting as Dick Scorley, the balance of the cast being enacted by Messrs. J. G. Hurley, C. M. Collins, Simco Lee, E. C. Ellis, W. Hurlbut, Amelia Waugn, Effie Ellis (a very clever child actress) and Flora Newton. The scene was very fine generally. The Mariner's Compass is billed for next week, the season closing May 8.

Grand Opera House: Frank Frayne filled in four nights at this theatre with Mardo, a very poor sensational drama, in which the possibilities are stretched to the point of absurdity. The cast was poor, although Mr. Frayne, George O. Morris and Blanche De Bar struggled hard to make the play interesting. Mr. Frayne did not introduce his rifle shooting, but the dog Jack was honored with a part in the cast. Some pretty scenic effects were introduced. Si Slocum was given Friday and Saturday evenings and at the Saturday matinee. 3d, Frank Mayo will appear in his specialty of Davy Crockett.

Olympic: The general opinion of the critics and the theatre-goers generally of this city, is that Bartley Campbell has done by far his best work in Fairfax, which has been presented during the past week at the Olympic; but the fact should not be lost sight of that the company is by all odds the finest that has appeared in St. Louis in any of Mr. Campbell's plays. Certain it is that the possibilities of any drama would be developed in such hands as those of Messrs. Joseph Whiting, Eugene Eberle, W. J. Ferguson, L. F. Barrett and F. E. Bond and Mrs. Agnes Booth, Mrs. G. H. Gilbert, Nellie Whiting and little Effie Barrett. Every detail of stage work and business was attended to and the action was full of meaning. Take, for instance, Mr. Ferguson's rendition of the tramp, which has but a bearing upon the action of the play, and yet in the actor's hands it is a study; the auditor is impressed that it is a delineation of a man who has had hopes, aspirations and a history; and thus it was in every character of the play. A pleasant feature was the appearance of John W. Norton as Fairfax, a role he assumed at a few hours' notice, owing to the illness of the gentleman who was originally cast to the part. Mr. Norton's rendition was full of strength, spirit and emotional power. The entire performance may be designated one of the artistic triumphs of the season, and the attendance was good throughout the week. 3d, Barlow, Wilson, Primrose & West's Minstrels, open for a single week.

Notes and Gossip: On the evening of April 24 George McManus took his benefit at the Grand Opera House, which was packed. The bill consisted of Fun on the Bristol. During the evening Mac was called on the stage and Col. Slayback, on behalf of a number of friends of the beneficiare, presented him with $800 in gold, which, in addition to his share of the door receipts, must have made a comfortable sum. The St. Louis Lodge of Elks also presented him with a fine badge.—Blanche De Bar seems to have recovered her health entirely, and is looking robust and handsome. It will be very surprising if she is not found in the ranks of one of the best companies next season.—On Sunday evening, April 25, an extra performance of Enchantment was given at Pope's Theatre to a large house.—Mrs. Scott-Siddons will read at Mercantile Library Hall May 3 and 4.—Blind Tom concertizes here again May 14.—The Siege of Paris, in the Coliseum building, which was blown down two weeks ago, has been restored, and is doing a very fair business.—The Theatre Comique is doing an excellent business.—Next week Nick Roberts and Humpty Dumpty and Spanish Students will put in an appearance. This will be the third engagement Mr. Roberts has filled in this city this season.—On Monday last the attorneys for James A. Herne filed a petition in the Circuit Court for an injunction against D. Dalziel, alias Dickie Lingard, and Charles Pope, restraining them from performing Oaken Hearts, which he claimed was taken from his drama of Hearts of Oak, which had been in no way dedicated to the public. That evening a deputy sheriff put in an appearance at Pope's, and went through the formalities required, Mr. Pope announcing from the stage that the play of The Mariner's Compass, of which he held a printed copy, would be performed, instead of Oaken Hearts, and the performance went on. Plaintiff had to file bond for $7,500. On Tuesday Fred W. Bert, manager for James A. Herne, filed an affidavit in Judge Adams' court, that notwithstanding the injunction granted, the text and incidents of Oaken Hearts had been adhered to, the real supper and turning the mill-wheel with real water having been omitted. An order was issued that the defendants in the case appear on Saturday and show cause why they should not be punished for contempt of court. In the mean time the defendants succeeded in having the original case transferred from Judge Adams' court to the U. S. Court, where the case will be heard by Judge Treat.—Messrs. Short & Collins are making very important improvements at Uhrig's Cave, the popular Summer resort, and will have a fine stage, a complete stock of new scenery and properties, by Messrs. Noxon & Toomey, and open air seating accommodations for over 2,000 persons. In the mean time the Pickwick Summer Theatre, which is just adjacent, is making great progress for an early opening in May, and several of the members of the co. have arrived in town.—Theodore Martin, assistant treasurer of the Opera House, will have a benefit 17th, when Saints and Sinners will be presented by Frank Aiken and Genevieve Rogers. A modest and courteous gentleman, Theodore should have a splendid night.

Baltimore.

Holliday Street Theatre: Milton Nobles and his co. played during the week ending May 1. Monday, Tuesday and Wednesday the co. gave Phœnix, and for the remainder of the week, A Man of the People. The first named is of the characteristic sensational kind, depicting hair-breadth escapes and such like. A Man of the People is a well written drama. The action of the play does not vary in regard to brightness, and the dialogue is good and never descends to anything that is uncouth. Mr. Nobles is a gentleman of fine dramatic talents. He is not really a sensational actor, but from the plays he has in his repertoire, it would lead one to suppose that such was the case. Mr. Nobles is an actor deserving better dramas and a better co. than that which he has now. Miss Langley, Mr. Jackson, Mr. Curtis and Mr. Adams are the only ones in the co. that are worthy of commendable notice. This week: Annie Pixley, in M'liss; 10th, Rice's Surprise party.

Ford's Opera House: For the past week we have been favored, or rather inflicted again, with that well-ground opera, Pinafore. It has been so thoroughly dissected that to attempt it again would be superflous. From the numbers who flock every every evening to hear it, it would lead one to suppose, and truthfully too no doubt, that it has not lost all of its old-time popularity. The cast embraced Eva Mills, C. McFadden, Maude Branscombe and W. H. Seymour, Stuart Harold, J. C. Armand, G. F. R. Knorr and Montrose Graham. This week, Herne's Hearts of Oak.

Academy of Music: I hope that you will allow me to say a few words in regard to the oratorio of The Creation, as given at this house on April 26th, by the Liederkranz Singing Society, It was rendered so excellently that I could not refrain from writing something in regard to it. The solo parts were given in a style and manner which would be hard to improve. Caroline Richings Bernard sang admirably; her voice sounded better than it has for some time, and recalled to my mind her past success on the operatic stage, under the management of Peter Richings. I could not help comparing her voice now with what it was then, and I must say that the rest she has been taking for the past year has brought back to her voice that sweetness for which it was so much admired. As an actress she has few equals on the operatic stage. Franz Remmertz sang superbly, and in the recitative and aria, "And God said," "Let the Waters," etc., was unprecedentedly fine, and in my humble opinion could not be excelled in any particular. J. Graff, the tenor, has a sweet voice, and sang with a great deal of expression and feeling. The chorus was exceedingly well drilled and sang with perfect accuracy. The chorus, "The Heavens are Telling," was unexceptionably well rendered. At this house, commencing 4th, Abbey's Humpty Dumpty and Spanish Students fill an engagement of five nights and two matinees. The co. embraces the names of some who have made their mark on the pantomime stage.

New Central Theatre: Last week closed the season, and the management are exuberant over the success they have achieved. Not only has the season been a propitious one financially, but Manager Kernan flatters himself that artistically it could not be excelled. For not only has he brought before the public of this city all the stellar lights of the variety stage, but as well has given them dramatic stars of renown. Marie D'Est's Minstrels and the Dockstaders Novelty co. occupied the boards for the past week. They gave a very unique and exceedingly good entertainment. The co. includes the following well-known names: Mlle. DeGranville, female Hercules; Alice Somers, song-and-dance artiste; Emma Rice, serio-comic vocalist; Vivo Farrand, vocalist; Thomas and Heeney, specialty artists; the Suydams, acrobats, and the Dockstaders, negro specialty artists.

Items: Mrs. Caroline Richings-Bernard will give one of the old time Old Folkes' concerts on the 5th.—Walter S. Hine, business manager of the Holliday Street Theatre, was presented last week with a gold watch and chain by his friends in this city.

Brooklyn.

Haverly's: Lotta, who has not been in this city for an extended period, began an engagement here on April 26. The programme throughout the week comprised The Little Detective, with the exception of the Saturday matinee, when Musette was presented. The star did not appear on Wednesday afternoon, her support in lieu thereof rendering a double bill, consisting of Naval Engagements and Checkmate. The business of the week was satisfactory, but by no means great. Lotta endeavored to the utmost, apparently, to please her auditors, but seemingly was handicapped by ill health. The little lady, in addition to suffering from a severe cold, looked jaded and worn, and undoubtedly stands much in need of rest and recuperation. A worse play than The Little Detective it has rarely been our misfortune to sit through; it is of the old hackneyed sensational type that was once in vogue at Barnum's Lecture Room (so-called) when Phineas T. held forth at Broadway and Ann street. To see such estimable people as Mrs. George Boniface and Ed Marble wasting their talents upon such rot as is their portion in this play is simply deplorable. This week Lotta divides her time between Zip and Musette. Annie Pixley follows on May 10.

Park: Burlesque reigned supreme here last week, the Colville troupe appearing in three of their travesties—The Magic Slipper, Il (Treated) Trovatore and Oxygen, the attendance being fair only. When this organization played at this house in April, 1879, standing room was at a premium nightly; this time, however, there was ample room for all who came, with plenty of space to spare. Eme Roseau is an old resident of Brooklyn, and at one time was a member of a choir in one of our leading churches. This vocalist is given undue prominence, we think. In The Magic Slipper especially is everything and everybody subordinated to her, such old favorites as Ella Chapman, for instance, being given no chance at all, but compelled instead to take a back seat, while the Roseau warbles her now venerable, from constant use, "Chick a-dee-dee." It is almost time that this ballad, pretty though it be, should be given a rest, as Miss Roseau has now warbled it about ten thousand times, more or less. This week variety business will hold high carnival here, in the shape of Tony Pastor's fine troupe.

Academy of Music: Edwin Booth appeared here for the first time in two years on April 30. He enacted Macbeth, a role which he did not include in his repertoire during recent visits, it being at least ten years since he has rendered it here, if, indeed, he has played that character in Brooklyn at all. Iago was given at the Saturday matinee, followed by Richard III. in the evening. This week Mr. Booth's round of impersonations will include Hamlet, Richelieu, Bertuccio, Macbeth, Othello, Shylock and Petruchio. The support, with the exception of Mrs. Bowers, Ellen Cummins, and one or two others, is decidedly weak.

Novelty: M'liss proved a pleasing feature here last week. Miss Annie Pixley's versatile abilities, supplemented with her strong support, bravely carried Bret Harte's ideal along on the top wave of prosperity to a succession of large and pleased audiences. This week John T. Raymond unfolds the schemes of Colonel Sellers. Messrs. Theall and Williams tell me they purpose bringing their season to a close on June 5, the final attraction opening on May 31 being Harrigan and Hart in one of the Mulligan Guard series.

Hyde & Behman's: The principal feature of last week's programme was the sketch of Maloney's Family in a Wagner Palace Car, preceded by an olio introducing the Carrolls, Little Rosebud, Mollie Wilson, Pettingill, Gale, Dailey and Hoey, and the acts of The Wrong Man and The Healthy Babe; the bill in its entirety being a trifle weak, the management evidently holding back for this week's opposition at the Park.

Items: A more densely crowded auditorium we have never seen than that at the Academy of Music on April 26, the occasion of the Ole Bull and Emma Thursby concert. The occupants of the aisles and lobbies, with those seated upon the stage, made a vast audience themselves.—Barnum's Circus did not draw as well at the Capitoline Grounds last week as was expected. The people have held back to witness the baby elephant that is to be seen at the same spot this week with Cooper & Bailey's London show.—Haverly's Theatre will not close its regular season until near the 1st of July. A series of Summer engagements are under contemplation to follow.

Philadelphia.

Walnut: The Royal Middy began a two weeks' engagement Monday, before a large and fashionable audience. It is produced on the same scale of splendor which gained for it such a marked success in New York. Catherine Lewis makes a sweet cadet. This lady and J. E. Brand bore off the honors of the first night. 17th, Rice's Surprise Party.

Park: For the second time this season An Arabian Night was played in this city, on Monday, before a full house. It drew well at the Walnut, where it was given a short time ago. The co. is the same, with few exceptions, and is certain to draw. 10th, the co. appear in The Way We Live.

Chestnut: James E. Murdoch made his reappearance on the stage after several years of retirement. He appeared as Charles Surface in School for Scandal, and interpreted the character true to the life. He was well received by a very select audience. His support is fair. During the week Mr. Murdoch appears in The Stranger, Wild Oats, Wine Works Wonders and Hamlet. 10th, Leonard Grover's My Son-in-Law.

Arch: Second and last week of A Child of the State, which has made a decided success. 10th, All the Rage.

Broad: Boccaccio, with a few changes of cast, has been transferred from the Chestnut to this theatre, where it drew a fair house on Monday.

Academy: 5th, the Emma Abbott co., under management of T. B. Pugh, gave The Bohemian Girl.

New National: Marie Wellesley, who appeared lately at one of our theatres for several weeks, commenced an engagement on Monday in the drama of The Exile of Siberia. The celebrated Leonburg dogs are introduced. The opening night witnessed a crowded house.

Wood's: J. P. Campbell's new drama of Around the Web was produced for the first time Monday evening, with Lillie Hinton as Grace Maitland. Caste is given every afternoon.

Grand Central: John F. Whitney, Lester Howard, Jacques Kruger, Charles N. Stanley, Elise Kruger, Emma Whitney, Lizzie Hunter, Susie Clm, and the Diamond Four, Clark, Brevarde, Watson and Sawtelle.

Miller's: Punch Walton, Harry Lansing Harry Fielding, Frank Bell, Maggie Walker, John and Lea Peasley, Mason and Wesley.

Alhambra: Tommy Granger, Vic Reynolds, Smith and Leopold.

Connecticut.

HARTFORD.

Roberts' Opera House: On Tuesday Remenyi and his co. appeared for one of our local charities and gave a splendid concert. Miss Maud Morgan, the talented harpist, shared the honors with Remenyi and added much to the attractions. On Wednesday the San Francisco Minstrels were here. Only Billy Birch, of the proprietors, appeared. Dave Wambold was in the city, but was not billed, and Charley Backus was "indisposed" in one of his optics. The show was good, their burlesque on the Pirates very fine. On Friday night Collier's Banker's Daughter comb. returned and played to fair business. The co. has improved very much during the season, and it was a treat to witness the performance on this occasion. They closed the season in New Haven Saturday. The only attractions billed for May are Lotta 11th and Rice's Surprise Party 26th, both under the management of C. H. Smith.

New National: Mme. Duclos' Folly troupe occupied the boards here this week. The co. consists of Madame herself, Annie Livingston, Arzena Armond, Nellie May, Annie Cary, Charles Redmond and Georgie Blake, Bob Allen, Mark Sullivan, Charley Worley, Charley McGuiness and his wife, and gave the burlesque of Cinderella. As it was their first week together we shall say nothing as to the performance, but hope it may improve. Mme. Duclos informs us that she is to have Quilter and Goldrich, Fannie Reynolds, a male quartette and ballet of sixteen to join her at the Howard, Boston, where they appear this week. This week the co. will consist of Ella May, Morello Bros., Goldie, Steele and Sallie St. Clair, Frank Jones and Alice Montague, D'Alve Sisters and Frank Harrison.

NEW HAVEN.

Grand Opera House: The San Francisco Minstrels gave their usual fine performance, to very good business, 27th.

Coe's Opera House: During the past week we have been favored with some fine performances, which, strange to say, have had light houses. The Berger Family and Sol Smith Russell gave a good show to a well pleased but small audience. Frank Mayo, with Laura Don as leading lady, played Davy Crockett and Ingomar, to unusually light houses for him. The only really decent

house of the week was on Saturday night, when Collier's Union Square co. played The Banker's Daughter. This co. gave two very fine performances, and were deserving of much better financial success.

Item: No dates for the ensuing week.

BRIDGEPORT.

26th, the ever-welcome San Francisco Minstrels, to good "biz." Birch, Backus and Thatcher were at their best. Their operatic extravaganza, Beadle's Pirates for Ten Cents, was heartily enjoyed by all.

Items: Dave Wambold was here on Monday. He was looking poorly.—Wagner's Concert Garden opens for the season 15th, with the Vienna Ladies' Orchestra as the attraction.

WATERBURY.

There were no theatricals at the City Hall last week. The Comique is also closed for the present. Mr. David, the proprietor, takes the road with the following co: The Delmaning Brothers, the Franklyns, Nellie Amon, Johnny Ray and the Wilton Bros.

Delaware.

WILMINGTON.

23d, the McGibeny Family in their vocal and instrumental renditions, to good business. 27th, Salsbury's Troubadours, to good house. 30th, A Celebrated Case, by Collier's Union Square co.; attendance slim. Coming: 3d, Abbey's Humpty Dumpty and Spanish Students; 4th, Emma Abbott in Paul and Virginia; 7th and 8th, Joseph H. Keane in Rip Van Winkle.

Georgia.

ATLANTA.

De Give's Opera: John T. Ford's Comedy co. opened in Two Orphans 30th to good house; May 1, Pink Dominos, and matinee Dr. Clyde.

Indiana.

INDIANAPOLIS.

Dickson's Park Theatre: Nick Roberts' Spanish Students appeared to light business 29th, 30th and May 1. The entertainment was strictly of a musical character. The programme consisted of twelve numbers, and were rendered to a degree of excellence that bordered on perfection. It would be useless to comment on any one feature of the programme, as each number presented won rounds of applause. Booked: Fun on the Bristol 6th, 7th, 8th; Joe Emmet will follow in Fritz, one week.

Crone's Garden Theatre: The houses of the past week have grown perceptibly larger, and the performance was much better than the week previous. The olio was exceptionally so. Hughes and Collins and Julia Walcott were favorably received. The performance next week undergoes a vast change, opening with a minstrel first part setting, instead of the usual farce. Sea of Ice will be withdrawn and the farce of Brother Bill and Me substituted. Arrivals for week of 3d: Gibson and Binney, Clara Wagner, James Dalton. Business fair.

Items: The Spanish Students, under the direction of the ever-popular Nick Roberts, gave a matinee on the 30th to the unfortunate inmates of the Insane Hospital.—Johnny Weaver of Toby fame was in the city 30th, looking exceedingly well, after a most prosperous engagement at Chicago. Mr. Weaver is a gentleman who has many friends, and is a comedian of strong character. He will open in St. Louis 2d, one week, and from thence jump to Kansas City, opening at the Theatre Comique 18th, one week. Both of these dates are the second engagement of the season. This speaks well for Toby.

RICHMOND.

Grand Opera House: Janauschek bowed for the first time before a Richmond audience 27th. Schiller's tragedy, Mary Stuart, received excellent treatment. Janauschek's portrayal of the ill starred Queen was one of the rare dramatic treats of the season. Support in the main good, Messrs. Meredith, Dillon, Hunter and Allen being particularly commendable.

Phillips' Opera House: Mitchell's Pleasure Party gave a very amusing entertainment in Our Goblins 1st. William Gill is the trump card of this clever little pack.

Items: The Pirates of Penzance come 3d. Charles M. Keesham, late of Haverly's Mastodons, is in advance.—Janauschek will close the season about the 15th.—Bartley Campbell's Galley Slave 8th.—The Grand Opera House was sold at Sheriff's sale 1st, Vaughan Bros. bidding it in for $13,600.—Our Goblins open at Haverly's Fourteenth Street Theatre June 14.—Jane Coombs and party were in the city a short time the 26th. Frank Brown reports business in the Northwest excellent.

KOKOMO.

John Dillon, supported by Louise Dillon and the Blaisdell co., held the boards 27th, in Freaks of Fortune, to fair business. John Dillon, as O'Flush, the Man of Sand, did well, but there is but very little in the character for anybody. Louise Dillon, as Mary O'Flush, was perfectly captivating. She is a very handsome little lady, and a decidedly clever actress. The general support was good. THE MIRROR correspondent acknowledges favors. W. Eversole was in town 26th, arranging for the appearance of Billy McAllister's Minstrels 5d. Charlie Scofield, banjoist, Harry and Jo Crawford, "High Kickers" and Harry McKirson, formerly of Billy Emerson's Megatherian Minstrels, recently joined this company, the latter as press agent. Sells Brothers' Circus is heavily billed for May 6.

FORT WAYNE.

Academy: D'Oyly Carte's co. in Pirates of Penzance. 6th, Kate Claxton in Two Orphans.

Grand Opera House: 10th, Collier's co., with Celebrated Case.

Olympic: Wren's drama, Washed Ashore, has drawn good houses. It was put on in first-class style and received splendid support from the stock. Departures: Fred Wren and Ed Langley to Chicago. Arrivals 3d: E. T. Stetson, in drama of Kentuck; Clark and Edwards, Charles M. Jomey, Sage Richardson, Andy Ammann, Quinette Children.

PERU.

Concord Theatre: 28th, John Dillon and co. gave Freaks of Fortune to a fair audience. Mr. Dillon's support, with the exception of Louise Dil on and Ella Wren, especially the former, who acted her part very cleverly, was very poor.

TERRE HAUTE.

Opera House: Haverly's Juvenile Opera co. presented Pinafore 29th, to a good house and delighted audience.

Items: Sells Bros. show will be here May 1.—Sprague's Georgia Minstrels are booked for 6th.

LAFAYETTE.

Nick Roberts' Spanish Students came 26th, to a fair house. Mitchell's Pleasure party comes 5th; Bartley Campbell's Galley Slave 6th; Lawrence Barrett 8th; Sells Brothers' Circus 8th.

AURORA.

Opera House: 30th, Katie Putnam in Lena, the Madcap, and May 1 in Child of the Regiment, and The Youth who Never saw a Woman.

VINCENNES.

Green's Opera House: Coming, 4th, Duprez & Benedict's Minstrels; 6th, W. W. Cole's Circus.

Iowa.

BURLINGTON.

28th, Hi Henry's Minstrels, to a fair house. Mr. Henry's cornet playing and the song-and-dance artists were the gems of the evening. Hi is a capital fellow, and thinks THE MIRROR the cleanest, best and at the head of all the dramatic newspapers. All managers out here beg for a late copy like a tramp does for a square meal.

CEDAR RAPIDS.

Rial & Draper's Uncle Tom's Cabin 24th, matinee and evening. Matinee, fair house; evening, crowded; show but fair. Nothing booked.

Illinois.

QUINCY.

Dr. Marks received a flattering benefit Monday, 26th, on which occasion James Wallack's co. appeared in Streets of New York, which shows that the people of the "Gem City" appreciate his efforts in behalf of the amusement-goers. A large and fashionable audience witnessed the presentation of Bartley Campbell's Galley Slave 30th. The play was all that was promised, more than was expected. At the close of the second act Miss Granger fainted and Miss Mortimer assumed her part in the remaining three acts. So excellent was Miss Mortimer's rendition of the character that the audience lost nothing by the change. Miss Neville rendered Miss Mortimer's part after the change. As a whole the performance was the best that has visited us. Haverly's Juvenile Pinafore co. 6th.

Items: E. E. Kidder of Detroit has engaged the Opera House for 14th; attraction not mentioned. J. K. Emmet 17th. Cole's Circus 21st.

BLOOMINGTON.

Opera House: Kate Claxton in Two Orphans 23d, to one of the largest and most enthusiastic audiences of the season. The play was presented with fine effect, in which Miss Claxton as Louise fully sustained the popularity which she had won by her former visits. Booked: Rosa D'Erina 3d and 4th. Bartley Campbell's Galley Slave 5th.

ROCKFORD.

The Olof Bull Concert co. billed for 30th. Mitchell's Pleasure Party booked for 6th at Our Goblins.

Kansas.

LEAVENWORTH.

New Opera House: Bartley Campbell's Galley Slave co. No. 1, appeared, 26th, to a large audience. Co. very good; in fact, the best ever here. The co. is under the management of Tracy Titus, and he reports business very good. Coming: 18th, Lawrence Rarrett in Richelieu.

Old Opera House: A co. styling themselves the Hibernian Blondes, gave a very snide show, 27th, to a large audience.

Kentucky.

LOUISVILLE.

Macauley's: W. H. Power's Comedy co. was the attraction during the past week to large business. The play was Dr. Clyde, and to say that it was rendered in an excellent manner is no exaggeration. Haverly's Juvenile Pinafore co., which was billed for three performances next week, cancelled dates, consequently there will be nothing at this house the coming week.

Library Hall: 28th, Mrs. Scott-Siddons delivered a number of her select readings to large business. Nothing booked for next week.

Masonic Temple: 30th and May 1, Sprague's Georgia Minstrels to good business. This excellent troupe has been strengthened by the addition of Billy Kersands and James Bland, two of the best colored performers on the stage.

Knickerbocker: Without a doubt Manager Borden and his efficient stage manager, Billy Baker, have surpassed all former efforts, and given during the past week the finest variety performance that has ever been presented to an audience in this city. The new faces for next week's bill are the Ronaldos, George, William and Harry; Miss Doty Zahnfretta, Fred Ritchie, Mr. and Mrs. Fred McAvoy, W. L. Crawford. Retained: Lillie Western, Lester and Williams, the Morriseys, Thomas and Maud, and Mlle. Julietta Bianca.

Metropolitan: The business transacted at this popular sensational resort for bald-headed gentlemen and hay-seeders from the rural districts has been immense during the past week. This of course was due in a great measure to the appearance of J. J. Riley and Lizzie Smith in their spicy piece, entitled Si Slocum. Mr. Riley takes the premium as an impersonator of a Down East Yankee, and kept the audience in convulsions whenever he made his appearance upon the stage. Lizzie Smith is an excellent support, and displayed her abilities in a creditable and praiseworthy manner. The olio was, with a few exceptions, very good, the principal features being Ben Collins in songs and sayings. Mr. C. is an A No. 1 artist in every respect. The Devoy Sisters did an excellent turn, which was highly appreciated by the audience. John Morrissey's grand finale, New Year's Day, in the first part was beautifully rendered. Everything John has a hand in is of the best, and never fails to work to perfection. The following are the new people for next week: Gallagher and Gannon, Glenn Sisters, Carrie and Emma; Marlowe and McBride. Retained: J. J. Riley and Lizzie Smith, who will appear in their spicy extravaganza, entitled Society Life.

Standard: Owing to the very tame performance given during the past week the attendance has been light. If Manager St. Clair wishes to succeed in this city he will be obliged to "tone up," as our citizens are too well posted in the business to have "hams" palmed off on them for artists. The only people on the bill worthy of notice are the following: J. J. Quinlan, Billy Robinson, who has improved wonderfully in the past four weeks, his new songs, conundrums, etc., keeping the audience in roars of laughter during his appearance upon the stage, and Johnny Manning, who without a doubt is the best trapeze performer on the stage. The following attractions are booked for next week, and if they don't disappoint Manager St. Clair may rest assured that his business will be very large: Mr. and Mrs. Fred Felton, Mr. and Mrs. William Turner, Lottie Burt and Ida Livingstone, the female wrestlers. Retained: Lottie Winnett, Sam Lang, Dollie Sharpe, Billy Robinson, Johnny Manning, J. J. Quinlan and stock co.

Items: William Warner has received the appointment as resident manager of the old Louisville Opera House. Mr. Warner has been identified with theatrical business for the past thirty years.—Eugene Elred, treasurer of Macauley's Theatre, and Johnny Botts, the good-natured programmer of the house, have established regular Sunday excursions to Cincinnati in order to give the people of this city an opportunity to enjoy themselves during Sunday and escape the obnoxious Sunday law.—Col. Snelbaker of the Vine Street Opera House, Cincinnati, was in the city this week to engage people for his house.—This week ends the regular season at Macauley's, although a number of attractions are booked for occasional performances during the coming weeks before June 15.—Lottie and Jessie Bertina, two very good singers, and near relatives of the leading journalist of the Courier-Journal, have been engaged for the Vine Street Opera House, Cincinnati, opening Monday, May 3.—John Morrissey, stage manager of the "Met." has gained 12½ pounds in the past month. This is no doubt due to his association with the prince of laughter, Fat John Whallen.

LEXINGTON.

Opera House: 24th, the Big Four Minstrels to large and very enthusiastic audience. 29th. Mrs. Scott-Siddons gave an exceedingly well selected programme to the most cultured and fashionable audience of the season. The fact of McCullough's following her with three performances accounted for the house not being crowded. 30th, McCullough opened in Virginius to an immense house. He met with an instantaneous success; in fact, his reception amounted to almost an ovation. Seats all sold for matinee and to-night (May 1). He received most excellent support from Fred Warde and co.

Items: McCullough and Fred Warde at the present writing are admiring Price McGrath's string of racers at his elegant manor house, "McGrathiana," near this city.

Louisiana.

NEW ORLEANS.

Manager Bidwell closed his season of thirty-four weeks last Sunday. It has been one of the most successful seasons he has had for ten years. The last attraction, however, did badly. It was Agnes Herndon. Bidwell has a large force of men at work on the St. Charles Theatre, which is rapidly being torn to pieces preparatory to extensive improvements. I've just visited this noble old theatre and found Bidwell measuring his parquet and dress circle to ascertain the number of new opera chairs to order. In addition to sixteen French opera boxes, containing four each, to be put in the parquet, he will place 670 chairs. The dress circle is not yet in condition to get exact measurement, but will contain at least 500 opera chairs. The old chairs will be placed in the balcony circle and gallery. Spacious and easy stairways will be put in all over the theatre. Harry Dressel is at work on a new curtain, and will repaint the dome. When completed the St. Charles will be one of the finest theatres in the country.

Maine.

PORTLAND.

Theatre: 30th and May 1, Ben Maginley's Danites comb. The co. is a strong one, and although brought into direct comparison with Mr. and Mrs. McKee Rankin, Louis Aldrich and Parsloe and their co., they gave great satisfaction to the large audiences which greeted them. Booked: Mary Anderson.

City Hall: 28th, a large audience listened with pleasure to Rev. Henry Ward Beecher's lecture on "Amusements."

BIDDEFORD.

City Hall: The Danites to a large audience, 29th. Haverly's Colored Minstrels, 11th. Rice's Evangeline troupe is coming.

Massachusetts.

GLOUCESTER.

Lotta, under the New England management of Smith of Fall River and local Manager Saunders, comes 14th, and will probably draw packed house. I do not think the engagement will prove a financial success, however, to Manager Saunders, as his expenses will cover over $600. The season now drawing to a close has been a most successful one to most of the local managers, Messrs. Saunders & Somes doing fine business with Chanfrau, Miniature Pinafore, Emerson's Minstrels, Barnabee Pinafore and several other strong attractions. Manager Moulton of Salem comes next with large houses on Little Em'ly, Tony Denier's Humpty Dumpty, Juvenile Pinafore and others. Mr. Moulton is entitled to especial mention as a local manager for this city during the past few seasons, and THE MIRROR representative hereby takes this method of extending him his thanks for courtesies rendered during that time. Messrs. Webber & Bradstreet, a new firm recently established in this city, have met with success far beyond their most sanguine expectations. Haverly's Mastodon's proved a bonanza for this management, and was the first enterprise taken hold of by the new firm. Mr. Webber will be in New York during a week in August for the purpose of making arrangements for the coming season, which will prove a term of rare enjoyment for our citizens. We understand that City Hall is to be renovated this Summer, that the stage is to be enlarged, and the interior will receive a general overhauling, etc. We certainly hope this may take place, as it will be a decided improvement to the building, and will receive a just appreciation from the public.

HOLYOKE.

Frank Mayo gave Davy Crockett 26th, to light business. Of the support, Laura Don was good; the rest were tame. A. P. Burbank read 26th, to small business. The San Francisco Minstrels came 1st, and, I regret to say, were greeted by a small house. However, those who were present ranked them far above the larger cos. that have visited us this season. Billy Birch and Charley Backus were as humorous as ever. Frillman and Arthur Cook did some fine singing. George Thatcher's funnyisms and Edwin French's banjo specialty took well, and Ad Ryman's Pirates for Ten Cents was the best burlesque seen in minstrelsy here. This week, Milton Nobles comes in A Man of the People 4th. Lotta comes in The Little Detective 19th. All the Rage co. returns June 2.

Items: Ida F. Shapleigh, the leading soprano of the Second Baptist Church in this city, has made an engagement for thirty weeks from Sept. 1 to travel with Willie Edouin and Frank Sanger's Sparks co. Miss Shapleigh's debut on the operatic stage will be watched with interest by a wide circle of friends in this city and Springfield.—Chase Bros., the popular managers of the Opera House in this city, assume also from May 1 the management of the Northampton Opera House, and all dates for that house will be made by them.—Cooper, Bailey & Co.'s advertising car No. 1 arrrived in this city Saturday night, with the "paste brigade" to put up the paper for the Allied shows, which pitch tents 24th.

LOWELL.

Music Hall: 24th, Barney Macauley as Uncle Dan'l to a small audience. 26th, the ever-welcome Tony Pastor and his excellent variety troupe to a large house. The Four Eccentries deserve special mention; their burlesque boxing match causing shouts of laughter. 27th, Collier's Banker's Daughter comb. to a small but appreciative audience. 1st, Maggie Mitchell as Fanchon. 6th, Milton Nobles in The Phœnix.

Item: Harry Lewis, late press agent for the Agnes Wallace-Villa comb., is visiting friends in this city. He will play Gumption Cute with Anthony & Ellis' Uncle Tom party for the season of 1880-81.

FALL RIVER.

Academy: A large audience greeted Collier's Banker's Daughter 29th, and the play was satisfactory in every respect. The setting of the third and fourth acts was better than has usually been seen in the Academy. Printing is distributed for the following cos. coming: Gus Williams in Our German Senator, 10th; Maggie Mitchell in Little Barefoot, 12th; John T. Raymond as Sellers, 17th; Lotta in Musette, 19th; the Ideal Opera co. in Fatinitza, 24th.

Items: C. H. Smith has engaged Lotta and John T. Raymond for two weeks each, commencing 10th, to play through New England. Mr. Smith has also become one of a trio, of which the others are John S. Moulton of Salem and C. H. Thayer of Boston, to manage the New England circuit.—Ned Wambold and Etta May were married in this city 29th by John E. Collins, Esq. The happy couple received the congratulations of their fellow-professionals in the city.

SPRINGFIELD.

Maggie Mitchell in Little Barefoot 29th, to large business. Co. very good. Frank Mayo in Davy Crockett 30th, to fair business. San Francisco Minstrels 3d; Barnum's Circus 6th; London Circus 21st; Lotta coming soon.

Theatre Comique: Business the past week very good. This week we have George A. Hill in his drama Serpent's Sting. Reynolds Bros., Mealey and Mackey, and Minnie Chapin in the olio.

Item: Ida Shapleigh, one of the city's best sopranos, has been engaged by Willie Edouin for his Sparks co. next season.

SALEM.

Mechanic Hall: The amusement season is about over. Local Manager Moulton will probably put no more companies in until Fall, and Andrews & Johnson will play but a few more. S. C. Bennett repeated Pinafore with his juvenile co., unchanged in cast from the early part of the season, 30th. Announcements are: 5th, Maggie Mitchell; 7th, Milton Nobles; June 10, Rice's Evangeline co.

FITCHBURG.

City Hall: The Fifth Avenue Theatre co. (so called) attemped to give an entertainment 24th. It was the poorest show that has been here this season. 15th, John T. Raymond, under management of C. H. Smith of Fall River. 17th, Mme. Rentz's Minstrels.

CHELSEA.

Academy of Music: 26th, J. W. Collier's Banker's Daughter comb. gave general satisfaction to a large house. The co. close their season at New Haven on the 1st of May. Booked: June 11, Haverly's Georgia Minstrels. Frank Mayo has cancelled date.

HAVERHILL.

Dramatic affairs in this city are on the wane, the only event during the past two weeks being the appearance of F. S. Chanfrau 28th, to large business. Nothing booked.

LYNN.

Music Hall: Barney Macauley's co. played A Messenger from Jarvis Section 26th, to ordinary business. Maggie Mitchell is booked for 3d and Gus Williams for 22d.

Michigan.

DETROIT.

Whitney's Grand: Rice's Evangeline party gave two performances to splendid houses last Saturday. Why they still play this worn-out piece is a mystery to every one. Evangeline in its pristine form was very funny and its music charming, especially when rendered by such capable artists as Nat Goodwin, Miss Weathersby, Dixey, Venie Clancy, et al. But out of the original company but one remains, Harry Hunter, and he seems to have been inoculated with the gloominess which now prevails. The company guy and gag it until it becomes nauseating to the listener. Fortesque is vulgar. Mose Fiske rattles around in Goodwin's or even Golden's place. Mlle. Jarbeau was a failure here. Louis Searle sings as well as ever, and is really the best artist in the company. Harry Hunter is the same, but seems tired of it. The management informed me that it was to be entirely rewritten, and new music furnished it by its composers. I should suggest that shelving it at once and furnishing a new opera entire would be more profitable.

This week the Graves comb. return to present a new play to us, called Jocrisse, the Juggler, for two nights, Soldier's Trust two nights, and Queen's Evidence the remainder of the week. Next week Smith & Mestayer's Tourists in a Palace Car. This engagement is sure to have sufficient draught for immense houses. Future engagements are Widow Bedott and Frank Mayo.

Detroit Opera House: John McCullough played a splendid engagement here the first three nights of the past week, presenting Gladiator, Othello and Virginus in the order named. His support was in every way commendable, especially F. B. Warde and John A. Lane. The last night's performance drew out a magnificent audience, the house being full to the roof. On being called before the curtain, Mr. McCullough thanked the people for their appreciation and endorsement of that grand old play which but two years ago he had played in the same theatre to but eighty people. Kate Forsyth made a good impression, but did not quite fill the place vacated by Emma Stockman, especially as Virginia. The company played the week out at Dayton, Ohio, two nights, and Lexington, Ky., where their season ended. This week Collier's co. in A Celebrated Case, with E. K. Collier as Jean, for three nights, and Jarrett & Rice's Fun on the Bristol for remainder of the week. Next week Pirates of Penzance.

Items: McCullough's co. will meet again on the 6th of September, having been re-engaged for next season. The ladies and gentlemen will locate themselves during the summer as follows: Mr. McCullough will go to New York and the seaside; Fred. B. Warde joins Lingard's Hearts of Oak co.; John A. Lane, W. A. McConnell, H. C. Barton and Frank Lane will return to this city; H. A. Langdon will go to Philadelphia; J. P. Sutton will go to his home at Vinal Haven, Me.; Charles Plunkett and wife go to Norwalk, O.; John J. Collins and J. H. Shewell will manage an opera company at St. Louis; C. W. Vance will enjoy the May festival at Cincinnati; Kate Forsyth will sail for Europe on the 15th of May, having letters of introduction to Charles Reade, Henry Irving, Sara Bernhardt and other foreign celebrities. Mrs. Foster will go to Rockaway Beach as the guest of Mr. and Mrs. Rice, and Miss Mittens Willett will return to her home in New York, her father being a member of the editorial staff of the New York Sun. Manager W. M. Connor and his wife will visit friends in Kentucky one or two weeks, after which they will go to their home in Washington, and will take with them the warm good wishes of scores of friends.—W. A. McConnell was presented last evening with handsome scarf-pins from his manager, W. M. Connor, and Kate Forsyth, and from Mr. McCullough he received an elegant suit of clothes—Ex-Mayor Wheaton was surprised at his residence on Fort street, last week, when John McCullough, Miss Forsyth, of his company, and ex-Mayor Smith of Toronto, invaded his domain and presented him with a massive and handsome seal ring inscribed "McCullough and Smith to Wheaton."—D. S. Amsden has returned from his successful Southern tour as business manager for Mrs. Scott-Siddons. Mr. Amsden began his circuit in Virginia, and went from thence to North Carolina, South Carolina, Georgia, Alabama, Louisiana, Mississippi, Tennessee, Kentucky and Ohio. The season with him has been quite successful. He left last night for Logansport, Ind., to begin his duties as advance agent for Lawrence Barrett. Mr. Amsden will arrange for Mr. Barrett's appearance at the several cities in Indiana, Illinois, Missouri and Wisconsin, the season closing at Madison, in the latter State. Mr. Barrett goes to England early in the Summer, but not to act. He will take a house at Kensington, where his family will live a year or more. He will return to America in the autumn to resume his professional labors—Manager Kidder is in Chicago looking after Mrs. Scott-Siddons' business—George Common goes over to the Detroit next season.

GRAND RAPIDS.

Powers' Opera House: 24th, Anna Dickinson read her new tragedy, Aurelian, to a fifty-dollar house. 27th, Rice's co. presented Evangeline before a large audience. The co. includes many of the old favorites. Billed: 30th and May 1, G. C. Boniface in Queen's Evidence and Soldier's Trust; 3d, Lawrence Barrett in Yorick's Love.

Smith's: During the past week a fair co. has played to rather moderate business.

Item: T. H. Redmond of this city has just commenced the erection of a new opera house, to be located on Canal street. The new structure will be 40x100 feet, three stories high, and ornamented with a French roof. It will be provided with a stage 32 feet deep and furnished with new and appropriate scenery. The seating capacity of the house will be 800. Mr. Redmond informs me that it is his intention to rent the house to first-class attractions only, and that he will be ready to book companies by the 1st of September next.

MUSKEGON.

Opera House: Coming—Haverly's Juvenile Opera co., 17th; J. K. Emmett, 25th; Robson & Crane, 26th, Collier's Union Square co., June 2.

Fifenburg's Hall: A Chicago snap co., enjoying the name of Maud Stanly's Spanish Brunettes, blew into the city the 27th, and by a great deal "nasty" advertising drew a good house.

Item: Coup's Circus, 8th.

KALAMAZOO.

Rice's Evangeline co. to fine business, and gave the best of satisfaction, 26th. Anna Dickinson, to about fifty people, 28th. Robson and Crane comb. in June.

HILLSDALE.

Underwood's Opera House: 28th, the Wilkinsons played Uncle Tom's Cabin for the second time this season, to a fair business.

Minnesota.

MINNEAPOLIS.

Academy of Music: Closed all week. Robson and Crane open 3d, for three nights, in Our Bachelors, Sharps and Flats, and Comedy of Errors. They will doubtless do a large business. Coming: 10th and 11th, Joseph Cook in lectures; 14th and 15th, Rial and Draper's Uncle Tom comb.; 24th, 25th and 27th, Collier's Union Square co.

Metropolitan Theatre: Good houses have been the rule for this week at this popular place of amusement. The double bill of Faint Heart Ne'er Won Fair Lady and Child of the Regiment, for the benefit of the Minneapolis Light Infantry, formed the attraction. Mr. Lloyd as Ruy Gomez in the former, and Guielot in the latter piece, was excellent. Miss Cortland's Josephine was a very meritorious performance. Mr. Leach as Scalade, barring a slight tendency to "guy" and to being imperfect, was good. This theatre closed its second annual season to-night. The citizens, however, have agreed to tender Mr. Murray a benefit, which will take place 7th. Some idea of the public feeling may be learned by the fact that some seven tickets sold this morning for $120. Manager Murray takes his co. on the road, producing Around the World in Eighty Days, and returning here to reopen Sept. 1. While he is away he will either have his present house enlarged and improved or an entirely new one erected.

Variety houses running fair shows to fair houses.

ST. PAUL.

Opera House: Will remain closed during the week. Rial & Draper's Uncle Tom comb. are showily billed for two nights and matinee, 4th and 5th. Robson and Crane also have attractive paper up for three nights and matinee, 6th, 7th and 8th. S. D. Pierce, business agent. Booked: Haverly's Juvenile Pinafore co., 10th and 11th; Anna Dickinson, 14th; Collier's Union Square co., Banker's Daughter, 17th, for one week.

Item: New arrivals, Conley's—Kitty Wells, May Carroll, Jennie Howard, Ollie Sutter, Colburn and Clayton and J. P. Carroll. Business good.

Missouri.

ST. JOSEPH.

Tootle's Opera House: 26th, Robson and Crane in Our Bachelors, to good business, and an excellent performance. 28th, Bartley Campbell's Galley Slave co. Excellent house, when we take into consideration the fact that it rained all day, even up to 9 p. m. They were justly considered the strongest co. for society drama that we have had since the event of Mr. Palmer's Banker's Daughter co. The only thing underlined now for certainty in the near future is Lawrence

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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Second week of the greatest living representative of Shakespeare's heroines.

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Friday and Saturday Evenings, 7 and 8, 1880, will be presented for the only times Shakespeare's grand Tragedy, ROMEO AND JULIET.

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THE NEW YORK MIRROR *is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.*

American Actors at Home and Abroad.

As soon as Col. Haverly returns from his palace-car and mustang trip to inspect his gold mines in the Far West, he will at once complete the arrangements for the transfer of his Mastodon troupe to London. While there he will push forward the organization of the great opera troupe with which he intends to astonish us next season, and we may be sure that if, in his shrewd judgment, there is room in England for more of his attractions, the cable will summon stars and combinations to take up the running already made by The Danites at Sadler's Wells and by Mr. and Mrs. George Knight through the provinces. From present appearances this Summer in London will be dovoted to an American season at most of the theatres. Without counting Boucicault and Sothern, who belong as much on the other side of the Atlantic as on this, and Mme. Modjeska, who, being a Pole, is a citizen of everywhere, the English will have John T. Raymond, Mr. and Mrs. Florence, Frank Mayo, who leaves in three weeks; Salsbury's Troubadours, who sail in June; Edwin Booth, Nat Goodwin and the Weathersbys, besides a score of other actors and actresses who go over to see the sights and pick up novel ideas.

We are glad to say that the reception of the American actors abroad, this season, has been enthusiastic. Thus far there have been none of those jealousies and animosities that rendered the American members of Sothern's Crushed Tragedian company so uncomfortable at the Haymarket. What the English professionals will say and do when they see the Americans coming over,

Not as single spies, but in battalions,

we shall not predict; but we hope that the present entente cordiale may not be disturbed. Our English cousins should remember that they have been boarding this land of liberty in the same style for very many years, and that this is the first time our professionals have had an opportunity to return the compliment and the visit. And then there is consolation in the fact that, while English actors always come here to stay, if they can get engagements, the American actors could not be persuaded to reside permanently in England unless, as in the case of Mr. J. S. Clarke, it is a question of health. Salaries are so much lower there; the style of living is so different; the climate is so depressing; the methods of business are so contrasted to our own, that American professionals of any position soon sigh for "home, sweet home."

The more stars and combinations go to England the more room there will be here for new ventures; and, in spite of the alarm about Summer heats, Coney Island and the Presidential election, there is already a rush of new blood to the head of the profession. Combinations of popular people who have done well this season will split up into two or three combinations for next season. For example, Rice's Surprise Party will lose Louis Harrison, who goes with his dashing sister Alice in Photos, and Willie Edouin, who flies off in a combination of his own called Sparks. Manager Rice will, of course, fill up the vacancies with strong people; but here are three companies formed out of one. The same process is going on all over the field, and recruits are constantly called for in every line of business. The supply of attractions will not more than equal the demand if care is taken not to push individual ambition too far. There is a great deal of difference between an actor leaving the stock to become a star because he thinks he has secured one good piece, and the prudent combination of several stock actors into an organization that gives each a chance to display his best talents or specialties. The success of the former is doubtful, for he may fail with the piece; but the success of the latter is certain as soon as they become accustomed to working together.

But, besides the Summer and the Presidential election, the drama will have to conront the opposition next season of the new style of pantomime-vaudeville, which will supersede the old-fashioned pantomime for awhile, and also the increasing taste for English and Italian opera, which is leading to the formation of at least five splendid companies for the next campaign. French opera seems to be pretty well dead, and Manager Grau, its apostle, would do well to give it a rest next season. When Paola-Marie, Angele and Capoul, admirably supported, cannot draw as well in the country or in New York as dear old Aimee, the public clearly vote for an interregnum. Manager Abbey will have the first of the vaudeville-pantomime with the Hanlon-Lees; but he cannot expect to keep this new form of entertainment exclusively. He and the veteran Simmonds will make fortunes out of it; but somebody else will soon be writing a play with star parts for pantomimists, and then the novelty will have its day. As for English and Italian operas, there will be Haverly's company, Mapleson's company, Abbott's company, Strakosch's company and D'Oyly Carte's company (with another new opera by Sullivan and Gilbert to back up The Pirates of Penzance), besides the new company for the new Metropolitan Opera House, provided that building becomes real bricks and mortar before the season is over. The dramatic profession will have to put their best socks and buskins forward to compete with Harlequin on the one hand and Polymnia on the other; but, so long as they "hold THE MIRROR up to Nature," and find in it their best reflections, we have no doubt of the results of the campaign.

A Lesson and a Warning.

A few nights ago, at the Madison Square Theatre, Alfa the Adulteress and Byrne the Blackguard were detected behind the scenes attempting to interview Mr. Steele Mackaye. The object of this interview was understood to be a proposal to Manager Mackaye to take Alfa the Adulteress back into his company, and the reply which Manager Mackaye gave to such a proposal may be easily judged by the foul stream of libels and slanders with which he has since been assailed by Byrne the Blackguard. If we may judge from this incident, Alfa has at length demanded from her paramour the fulfillment of the glittering promises by which she was seduced. She evidently thought that as the reputed wife of Byrne she could secure a position in the profession, and he probably promised her that if she would yield to his lust he would induce managers to gratify her ambition to be an actress. Instead of this seductive prospect, the adultery of Alfa has resulted in her complete banishment from the stage. If she ventures to attend a performance she is pointed out in the front of the house as the latest victim of Byrne's horrible infamies. Nobody will engage her; nobody will recognize her; she finds herself a partner in the ignominious contempt with which Byrne is regarded by all decent people. A cockney gutter-snipe, accustomed all his life to this scorn, does not feel the keen cruelty of such contempt; but Alfa the Adulteress was once a lady, and it wounds her like a poisoned knife.

When this woman reflects upon what she has sacrificed, and finds how impotent her paramour is to carry out a single one of the false promises that deluded her into his power, she must be nearly crazed with remorse. Let her sad story, which no one can consider without pity, be a lesson and a warning to those who suppose that there is any royal road to success in the dramatic profession. She had a loving husband, ignorant as yet of the repeated betrayals of his confidence in her purity; she had a happy home, and a circle of respectable friends who believed in her talents. The favorite of an amateur club, she had secured, by the kindness of one of the gentlemen whom Byrne the Blackguard persistently libels, a public debut at the Fifth Avenue Theatre. This had led to offers from other managers, and finally to a signed engagement for a season at the Madison Square. In a mad moment she listened to Byrne's false pledges of his power to serve her, and in that moment lost husband, home, friends, position, reputation and engagements. Instead of the splendid future of which she dreamed, she finds herself forced into constant association with a ruffian so personally foul that his mother, in a letter to Mrs. Byrne, insists upon his taking a bath "at least once a week" as a condition of her remaining with him. She finds that the "power" of which he boasted is as great a fraud as all his other representations. She finds herself repudiated even by his partners in the libel business. Josh Hart would not venture to introduce her to his present wife. Hummel would regard her association with his mother and beloved sisters as contaminating. Ex-Judge Dittenhoefer would kick him if he proposed to bring her into his family circle. She finds that she has no friends, no associates, no society save that of the false and degraded man who has become as loathsome to her as she knows him to be vile and despised.

Where are the theatrical triumphs, the crowded houses, the adulation, the success which Byrne's double tongue once painted for her? He has dragged her through the divorce court. He has seen her arrested while in bed. He has had her repeatedly summoned before a magistrate. These are her triumphs—these her crowded houses! Instead of the long and glowing notices of her artistic successes which he promised her, she has had to read column after column of law reports and police news describing the vulgarest details of her debauchment at the Hamilton Hotel, the story of her flight to Canada, the particulars of her appearance by the side of Byrne the Blackguard when he was charged with bigamy, with abandonment, with fraudulent conspiracy. The Judges, the lawyers and the law reporters have been the critics Byrne has provided for her. The hangers-on of the police and the curious frequenters of the courts have been the spectators before whom she has played her part. The theatre, to gain access to which she gave herself to Byrne, is closed against her while she is in his companionship, while always to her bewildered eyes the prison seems invitingly open for him. When, as at the Madison Square, she compels him to make a show of effort to get her into the profession, she sees him stared at as a wild beast, and his request, which conceals a threat, contemptuously ignored. For what, then, has she sacrificed all that a woman holds dear? For such companionship—for such a paramour? Why, she could have selected from her group of intimates a dozen gentlemen, compared to whom this ruffian Byrne is not even human, had she no other ambition than to leave Dr. Merrill! All has been lost—worse than nothing has been gained—by listening to one who never yet was true to man or woman.

It requires no gift of prophecy to foretell what the end of the story of Alfa the Adulteress will be. She will accept the gracious offer of financial assistance from Dr. Merrill and hide herself and her shame in Europe, or she will openly discard Byrne the Blackguard and his evil works and, under another name, seek to enter the profession in some humble position and work her way up from the ranks. In the latter case, the green-room doors that are now barred against her will be opened. Perhaps no New York manager would venture to engage her, but in the provinces she would find gentlemen who would help her to work and laugh at the lies and libels with which Byrne will assail her and those who assist her—as he has done in the case of his real wife, Laura E. Byrne—when she decides to leave him. We know too much of Alfa's history to assure her of sympathy; we simply record the inevitable end of a story that, under different circumstances, has been too often repeated.

Alfa Merrill stooped lower than any other woman has ever stooped, because she lowered herself to Byrne's level; but there are always ambitious women who think that by intriguing with managers, actors and dramatic writers they can gain prominent positions in the profession. The experiences of this lost woman should teach them better. Familiar as we are with the profession, we do not recall a single instance of a woman who has secured prominence by such intrigues. In every case the actress has found, when she had talent, that success only came to her when she left the manager, actor or critic to whom she had sold herself and the theatre where she had hoped to reign. In every case the actress has found, when she has no talent, that the attempts of manager, actor or critic to push her forward were met by the judicial hostility of the independent press and the fatal indifference of the public. Work—hard work—intelligent and persistent study, careful and continuous practice, these are the only secrets of success in the dramatic, as in every other profession. Before the footlights all actors and actresses find their level, and those whom favoritism elevates above their deserts for a short time, fall all the further when their lack of the ability required for their positions is demonstrated to the public. We know all the current gossip and scandal about such an actress at this theatre, or the wife of such an editor at another theatre; but it is all false and foolish so far as it relates to any genuine success in the profession. A manager's favorite is never the favorite of the public, and every manager dreads an actress who belongs to a newspaper man, knowing that he is sure to provoke hostility no matter how he treats her, and that her journalistic friend will be equally a nuisance whether he puffs her more or less than her merits deserve.

CLANCY.—Venie Clancy's benefit is fixed for the afternoon of Thursday, May 13, at the Fifth Avenue Theatre. Among the prominent people who have volunteered are John T. Raymond, Nat Goodwin, Minnie Palmer's Boarding-School, Harrigan and Hart, and Herrmann. Bear in mind that this is Miss Clancy's last appearance on the stage.

DETCHON.—Adelaide Detchon's picture ornaments our first page to-day. She is one of our most promising young actresses, and has been engaged by Mr. Wallack for next season.

JEFFERSON.—After the close of his season in Toronto, Rip will take a week's excursion up the St. Lawrence, accompanied by his two sons.

PERSONAL.

WARNER.—John E. Warner will be Nat Goodwin's partner next season.

CASSIDY.—George H. had a benefit in Cincinnati on Sunday evening last. It was well attended.

MCCULLOUGH.—The season just closed was a very brilliant one for the tragedian—a continued ovation.

BOOTH.—Marie Booth is a valuable addition to Wallack's company. She is spoken of for next season.

PASTOR.—Tony's business on the road is simply tremendous, exceeding anything he has ever experienced.

HAVERLY.—J. H. will return to the Metropolis in about a fortnight. He is looking after his Colorado mining investments.

K. B. P.—We do not give the addresses of actresses. Letters addressed to them at this office will be forwarded, where possible.

DAVENPORT.—Fanny Davenport opened to an immense house Monday night at the Boston Museum, turning crowds away from the doors.

CAYVAN.—George Cayvan, whom Mr. Mackaye has engaged for next season, is new to the stage, but she is said to be very promising.

BRIGNOLI.—The veteran is to have a benefit at Chickering Hall on the evening of the 24th. His rich tenor voice has "waned" very little.

INCE.—John's "Come-again" trumpet is the hit of the Boarding-School, and "Come again" is echoed through the gallery by the enthusiastic "gods."

DARLING.—Bessie Darling will spend the Summer at Newport, when she will study several new parts that she intends adding to her already extensive repertoire.

RICHMOND.—Adah takes the place of Florence Ellis in French's Opera company, playing Fanchette in Very Merry Mariner. The company opens in Baltimore 10th.

DAVENPORT.—The youngest sister of Fanny Davenport was married in Philadelphia on Friday last. All the family were present except Mrs. Price, who was absent in Boston.

FROHMAN.—Daniel Frohman, business manager of the Madison Square Theatre, has been engaged by Mr. Haverly as manager of the Fifth Avenue Theatre for next season.

HACKETT.—Manager Hackett of the Providence Opera House is immensely popular in that city, not only with the traveling organizations, but with the press and public as well.

WEATHERSBY.—Eliza Weathersby will retire for a year from the Weathersby-Goodwin Frolques on account of illness, at the conclusion of the present Standard Theatre engagement.

GRANGER.—At the close of second act of Galley Slave on the 30th, at Quincy, Ill., Maude Granger swooned. Her part was taken in the next three acts by Miss Mortimer (Psyche Gay).

MURDOCH.—James E. Murdoch, who has been for many years in retirement, is playing in a round of sterling comedy at the Philadelphia Chestnut, and is attracting select audiences.

SOTHERN.—The Marquis of Lorne has written Mr. Sothern asking him to play David Garrick on his appearance at Ottawa 12th. There is a warm personal friendship between the Marquis and Mr. Sothern.

CHISHOLM.—James is doing well with his new paper, the Chicago Free Lance. We don't like the name—but "what's in a name!" The editor pays his respects to Byrne the Blackguard in the last issue.

HOOLEY.—Uncle Dick will hereafter reside in Chicago, devoting all his time to his theatre. That establishment has needed his presence for some time. Uncle Dick is almost revered by Chicago theatre-goers.

MILES.—Bob Miles has control of not only the Grand Opera House, Cincinnati, but Pike's and Robinson's Opera Houses in addition—three as fine theatres as are to be found in America, New York not excepted.

DELAYED.—The England, on which Manager Leavitt and Mark Mayer were to have sailed for Europe Saturday, did not leave until Sunday. The voyagers were obliged to spend an extra night on board consequently.

BURKE.—John M. Burke, business manager for Bartley Campbell, was in town last week, and while here had incipient diphtheria. Prompt medical attendance prevented serious results, and he was enabled to rejoin his company on Saturday.

COOKE.—James Cooke, the well-known ring clown, was buried from Stolts' undertaking establishment in the Bowery on Sunday. There was a large attendance, including legitimate, variety and circus performers. Circuses within convenient reach of the city were especially well represented.

TANNER.—Patrons of the Brooklyn Park Theatre who remember regretfully the admirable stock company which Col. Sinn had gathered last season, will hardly do so without recollecting one of the members, namely, Miss Cora Tanner, whose personal charms, quick intelligence and conscientious acting won for her so much favor in the City of Churches. Miss Tanner is now supporting McKee Rankin in London, and as the Widder in The Danites has scored a great success. This will be pleasant news to her many friends.

THE WEEK AT THE THEATRES.

"The Play's the thing."—HAMLET.

A large and cultured audience witnessed the performance of Romeo and Juliet Monday night at Booth's.

The portrayal of the heroine of Shakespeare's tragic love-tale by Miss Neilson is well known to our theatre-goers, and to it does she owe much of her fame and the establishment of a claim to the position of the leading actress on the stage to-day. It is seldom that the spark of genius is found burning in a shrine so physically beautiful as Adelaide Neilson, and therefore she is naturally fitted to fill successfully any part in all the range of the Shakesperean drama. Her Juliet, unlike the Juliets of the greater number of actresses who have essayed the role, is not from any point of view idyllic. Hers is a Juliet of flesh and blood, not a dreamy fancy of a poet, and her treatment of the part is the true one. Miss Neilson demonstrates the birth, growth and development of an earthly passion in the breast of a sweet and impressionable girl. The consciousness of her love for Romeo does not bring with it a feeling akin to guilt, but the divine confidence and security in the consciousness of a new and delightful aspect of life just opened to her wondering sight. The actress is lost in the identity of the character she assumes, and we see naught but the interesting girl that Shakespeare painted in such vivid colors. During the entertainment in her father's house we watch the first tendril springing from her bosom and training itself about the person of the young Montague. In the balcony scene it buds, in the parting scene it ripens and puts forth all its delicate petals in beauteous, fragrant flowers, and finally in the last act we see its glory fade, its tender stem torn asunder and left to wither and die. Neilson makes the character a study, but it is a study of the pre-Raphaelite order, all aglow with life, with romance, and with realism. The simulation of genuine passion—if simulation it be—is nothing short of a marvel. The thrills, the pains, the ecstacies of love are illustrated with a fidelity that is startling. It is a psychologic as well as an artistic achievement.

Miss Neilson is personally suited to the part. Her lithe, graceful figure and her handsome face are moulded aptly to assume the guise of the love-sick Capulet, and she looks as youthful as the requirements of the character demand. The polish and finish long familiarity with the play has given her is shown in all the little subtle hits of stage business and charming reading that mark the performance. Every scene was listened to with the closest attention by the audience, and at the end of every act her presence was vociferously demanded before the curtain.

Mr. Compton, who supported the star as Romeo, did decidedly the best work he has done yet. Handsome, stalwart and graceful, he looked the part to the life. His readings were not always correct, being marked occasionally by false emphasis and a sing-song, monotonous antithesis of inflection; but generally his playing was more than satisfactory, and had all the merits of ease and a knowledge of his business. The Mercutio of Mr. Sauger was a disappointment. Tybalt by H. A. Weaver, Jr., Friar Lawrence by Weaver, Sr., the Nurse by Mrs. Tannehill, and the Apothecary by Mr. Mellon, were all acceptably played. The play was carefully mounted, and the representation, generally speaking, a most satisfactory one.

Tuesday night another large audience assembled to see Miss Neilson as Rosalind.

The whole performance was singularly uninteresting, and in direct contrast to that of the night before. The efforts of her virile acting in Romeo and Juliet had evidently told upon the star, and she ambled through the part without exerting herself particularly. Rosalind is one of the parts in which, under the most auspicious circumstances, Miss Neilson is not seen at her best. There is a lack of animation and spirit throughout, and at no time does she seem entirely en rapport with the character. The scenes in the forest with Orlando are lacking in spontaneity and verve, and a mail of frigidity encases her from the beginning to the end of the comedy, which she does not once throw off.

This same coldness seemed to pervade the entire company, and added to the flatness of the production. Mr. Compton made a generally acceptable Orlando, but the glacial influence held sway over him also. The elder Weaver was sufficiently melancholy as Jaques, but he gave the Seven Ages badly. Charles Bradshaw was tedious as Touchstone, and Josie Baker insipid as Celia.

Thursday night As You Like It will be repeated. Friday and Saturday nights, Romeo and Juliet, and at the matinee Saturday Twelfth Night.

Measure for Measure was to have been produced next week, but upon consideration The Hunchback has been settled upon, Miss Neilson of course appearing as Julia. This is a part that she played two years ago for one entire season at the London Adelphi without the intermission of a single night. It is one of her greatest impersonations.

Minnie Palmer and her Boarding-School party appeared at the San Francisco Opera House Monday night, before a crowded house.

The piece, as the name implies, is a light farcical entertainment, not to be dignified with the title of comedy, and yet above the level, in intrinsic merit, of an extravaganza. It belongs to the order of performances inaugurated by the Salsbury Troubadours, and continued in different garbs under the various titles, Tourists, Froliques, and Tragedians of Kalamazoo. It is a laughable melange of songs, dances, funny sayings, and ridiculous situations. Of course, like the rest of its class, it lays no claim to literary merit, but it serves its own admirable purpose nevertheless—i. e., to while away an evening in a thoroughly enjoyable manner. There is little attempt at plot or cohesiveness—the subject effectually barring any attempt at either. The only serious interest of the piece consists of a son's search and recovery of a lost will, but this, fortunately, is but a slight feature. There is a very amusing school-room scene, that seems to introduce a good deal of fun and some clever specialties.

Miss Palmer appears to excellent advantage as Jessie Fairlove. Those who remember her in The Little Rebel and the burlesque of Black-Eyed Susan will understand how this part fits her and shows off effectively her accomplishments in the way of singing and dancing. Her efforts met with instant recognition, and the best of her morceaux were redemanded. Mr. Scanlan came next in the order of ability, and his various songs also received encores. John E. Ince is excellent as a deaf pedagogue, whose "come again" is likely to become a byword all over town. George Davenport assumes a number of disguises, more or less cleverly, that of the foolish scholar being the best, reminding one somewhat of Edomn in Babes in the Wood. The two other members of the organization, Emma Jones and Mrs. W. S. Harkins, were well placed, and shone in their own individual way.

Taken altogether the ensemble was very pleasing, and we recommend anybody wishing to spend a thoroughly agreeable two hours, to visit the San Francisco Opera House while Minnie Palmer's Boarding-School is holding its sessions there.

Mr. Grau's company of French artists returned for a week to the city, opening at the Academy of Music Monday evening in Mignon. The Academy is too large a house for a satisfactory presentation of opera bouffe. Many of the drolleries and little points that do much toward making French opera agreeable are lost in the barn-like proportions of this house.

Notwithstanding this drawback the tuneful composition was much enjoyed by a fair-sized audience of fashionable people, composed chiefly of the French society of our city. We have already reviewed the performance of Mignon by this excellent company at length, and it does not now call for extended notice. Mlle. Paola-Marie was as charming as ever in the title role. Capoul sang Wilhelm with his accustomed sweetness and effect, and Mlles. Bouvard and Angele shared the honors with both. La Pre Aux Clercs, Herold's charming opera, was presented Tuesday night, for the benefit of the Belgian Benevolent Society, in a very creditable manner. The bill will be changed every night during the week. Wednesday, Giroflé-Girofla; Thursday, Le Postillion de Lonjumeau; Friday (benefit of Paola-Marie), La Princesse de Trebizonde; and Saturday afternoon, Le Postillion will be repeated.

"The great and only" Herrmann, as he delights in heralding himself, gave his entertainment at Haverly's Theatre Monday. Herrmann but poorly takes the place of the late Robert Heller, is neither as clever in tricks nor as bright in his running flow of attendant comments. His hand has lost much of its old-time cunning, and his sleight of hand divertisements are clumsily executed and show that he is losing his power. The tricks are all old and have a musty savor. Val Vose the Ventriloquist furnished by far the most enjoyable part of the programme. His voice-throwing feats are ingenious and novel. Wednesday night the Onofri Bros. are announced to appear, having arrived too late to participate in Monday night's performance. They are well spoken of, and will doubtless form the real attraction of the Herrmann engagement.

Salsbury's Troubadours began a supplementary season at Daly's Theatre Monday, in their well-known entertainment, The Brook. The performance is just as clever and fresh as ever, and all the prominent features were well received. This is the eleventh week this season of this successful organization's appearance in this city. It is just the sort of amusement that is refreshing and welcome during a hot period like the present. The attendance was rather slim the opening night, no doubt because of the many counter-attractions, at Booth's and the other houses. Their engagement, however, will, it is safe to predict, be a profitable one, as it is the last we shall see of the Troubadours previous to their trip to England.

Mr. Hoey's play at Wallack's is running smoothly, and has attained as much success as its adapter could desire. His first contribution to dramatic literature has proven a valuable one, and given promise of great things from the young man. The company illustrating the drama is an adequate one, and it gives them excellent opportunities for effective work. Mr. Wallack has a congenial part in that of Gros Rene, and he shines brilliantly in it. Miss Rigl displays her emotional talents as Gertrude, and Miss Rand does excellent work as Mme. Helmick. She does not make the part up old enough, however. She should remember that she is Miss Rigl's mother—in the play. A really excellent feature of the performance is the acting of Marion Booth, who is growing in favor nightly with the patrons of the theatre. Beautiful in person, she brings intelligence and innate talent to bear upon the part, and consequently gives a thoroughly artistic characterization. Mr. Barrymore has improved, and is also deserving of a word of praise. The play will run as long as its drawing power lasts.

Hazel Kirke, at the Union Square Theatre, bounds along with unimpeded prosperity. It is one of the successes of the season, while the permanent and successful establishment of the theatre reflects credit upon the good taste of New Yorkers, who by their patronage show that they are ready to support a wholesome theatre. In this respect brains and money have not been lavished uselessly. Masks and Faces has evidently been abandoned for the season, and should the present large business continue Hazel Kirke will be done all Summer. The one-hundredth performance of Mr. Mackaye's play will come off on May 11. Nearly all the seats have been spoken for already.

A Gentleman From Nevada, as a critic has said, should be seen—but only once—as an interesting specimen of just what a weak and trashy drama a man can write when he really tries. The actor who plays the leading part is as amusing as his few opportunities permit him to be; but we cling to the opinion we circulated last week, and assert again that a travesty like A Gentleman From Nevada would effectually smother the talents of an actor much more capable than the ex-comedian of the Union Square.

John A. Stevens is playing his own drama, Unknown, at the Windsor this week. The piece is drawing very well, and we have never seen it better played. Mr. Stevens' Unknown has been often criticised in these columns, and we can add nothing to what has been previously said. He is an actor of the heroic school, but in Unknown he has very little opportunity to display his powers, being hampered by what we are pleased to call in these days a "character" part. However, his assumption of the part of the idiotic sailor is realistic—painfully so—and quietly effective up to the climaxes, which are powerfully wrought. Miss Lottie Church, as Bessie Merribright, the heroine, carried the sympathies of the audience. She is a pretty and very graceful little actress, and her scenes with the demented wanderer were touching. The cast throughout was commendable, with the exception of George R. Sprague (Arnold Tyson), who is a very bad actor. The commodious stage of the Windsor gives plenty of room for the proper working of the drama, and the effects are all well brought out.

Managers Rice and Nunnemacher were unfortunate in securing Jessop's new play, A Gentleman from Nevada, but it will happily continue but one week longer, and then they will bring out The Pirates of Penzance with the admirable company that played it in this same theatre before. It will be strengthened in many places. Sallie Reber has been secured for the part of Mabel.

Tony Pastor's theatre is occupied this week by a company of variety people who are giving a very fair show to good houses. Prominent among the artists billed are Howard and Sanford, an excellent German team; Richard Francis, the young American tragedian; Ada Lanmier, song-and-dance; the La Rues, in a flirtation sketch; Minnie Lawton, song-and-dance; the Barlow Brothers, in a burlesque prize fight; May Diamond, vocalist, and the Fieldings, in their refined sketches. The performance concludes with a very laughable sketch, entitled The Way They Used to Live. May 10, Hyde & Beman's combination.

The final performances of the the Mulligan Guards Surprise will soon be announced at the Comique. The piece is still drawing excellent business, and will be presented every evening and at the Wednesday and Saturday matinees until the close of the season, May 22. The one-hundredth performance of the Surprise will be given on Wednesday evening next, on which occasion there will be souvenir programmes, bouquets for the ladies, and a general gala night.

Next week will be the last of My Partner at the Union Square. May 17 the very successful comic opera, Boccaccio, will be brought out by Mahn's English Opera company, an organization of great merit.—Ages Ago and Charity Begins at Home continue to good business at the Bijou Opera House. An operetta called The Spectre Night is in active preparation, and will be produced shortly.—This is the last week of the very successful sojourn of the Mastodon Minstrels at Niblo's. Next Monday Joe Murphy, in the Kerry Gow, will begin a brief engagement.—Den Thompson is drawing excellent houses to the Park in Josh Whitcomb.—Nat Goodwin and the Froliques are booming merrily along with Hobbies at the Standard. On Several nights money has been turned away from the door.

STRAKOSCH.—Max has indefinitely postponed his benefit.

RICE.—E. E. is said to have made over $30,000 the past season.

BEVERLY.—A Mr. Beverly succeeds William Courtney as tenor at the Bijou Opera House.

WILLIAMS.—It is rumored that Marie Williams will return from Europe for next season under engagement to Edward E. Rice.

KNIGHT.—George S. Knight and his charming wife are meeting with splendid success everywhere in England. The press notices sent us by Mr. Knight speak in high terms of Otto and the star.

BROCOLINI.—Signor Brocolini, late of Her Majesty's Opera, London, and who has also a reputation in oratorio and concert, can be engaged for English or Italian opera next season by responsible managers. Address NEW YORK MIRROR.

JOSEPHS.—That excellent comedian, Harry Josephs, whose Lafayette Moodle in Arabian Night was so thoroughly endorsed by press and public as a very funny performance, will be at liberty after May 8. He may be addressed at this office.

RAYMOND.—June 3, at Booth's Theatre, is the time and place fixed for John T. Raymond's benefit. Among the volunteers are E. A. Sothern, W. J. Florence, Mary Anderson, Nat Goodwin, etc. Commodore Tooker has charge of the arrangements. Sequence: the benefit will be a bumper.

HARRISON.—N. Y. Tribune: "Alice Harrison, whose cheerful presence has been missed from the stage during the past season, will soon reappear with a new piece and at the head of a new and efficient company. The play has been written for her by B. E. Woolf of Boston. It is a musical comedy and is heralded as gay and sprightly. Miss Harrison has associated with herself in this fresh enterprise her brother, Louis F. Harrison, of the Rice troupe, together with other useful auxiliaries. The announcement of this bright little lady's approach is a guarantee of innocent mirth. Since the days of Mrs. John Wood our stage has not presented a droller or more vivacious soubrette actress than Alice Harrison."

—A remarkable scene occurred at a reading given at Louisville last week by Mrs. Scott-Siddons. The first part of the programme had just been concluded, the last feature of which was The Maniac. Mrs. Siddons appeared in costume, and the audience was much moved by her dramatic display. Suddenly a woman, pushing past the doorkeeper, ran down the main aisle, leaped upon the stage, and rushing to Mrs. Siddons attacked her savagely. The woman had a dog in her arms and a colored man followed her. People interfered and prevented any injury to Mrs. Siddons, who explained that the young woman was a demented cousin that had escaped from her custodian. Great excitement was produced in the audience by the occurrence.

—A new comical, musical and dramatic melange entitled Laughs; or Broad Grins on Land and Water, will shortly be presented in a neighboring city. It will be interpreted by first-class dramatic and musical artists. The play is declared by competent judges to be exceedingly good, free from anything offensive; is pure, refined and full of novelties in the way of songs, music and effects. New and excellent printing is now ready, also costumes, etc.

PROFESSIONAL DOINGS.

—Theatricals at Halifax, N. S., are at a standstill.

—The Hanlon-Lees are not coming to this country this year.

—A. A. Stuart of Strobridge & Co., o Cincinnati, is in town.

—Adele Belgarde is about to "reorganize" and take the road again.

—The Tragedians of Kalamazoo close season this week in Cincinnati.

—Buffalo Bill is doing a very large business in Pennsylvania towns.

—Sol Smith Russell has already closed for thirty weeks of next season.

—Charles Spalding and J. H. McVicker have returned to their Western homes.

—John Ellsler has cleared over $20,000 the past season with his two theatres.

—The wife of William Davidge, Sr., has almost fully recovered from her recent severe illness.

—Mrs. F. W. Lander is to sail for Europe in June. Her two adopted sons will accompany her.

—Lynn, Mass., claims to have expended $60,000 for amusements during the season now closing.

—Julia Rive-King is already organizing a concert company for next season. Marie Litta will be of it.

—Her Majesty's Opera company will appear at Bidwell's St. Charles Theatre, New Orleans, next season.

—Our correspondent in Indianapolis reports that THE MIRROR is the favorite dramatic paper in that city.

—The burning of Memorial Hall at Dayton, Ohio, throws a number of people out of a nice Summer engagement.

—We notice that some of the "old standbys" have been playing to poor business in New England the past week.

—Widow Bedott is en route to California by "easy stages" (playing on the road), and will arrive in 'Frisco in July.

—The four weeks of the Troubadours at Daly's Theatre will close their highly successful season of nine months.

—Jefferson closes season on the 15th in Toronto. His business has been very good all through, especially in the South.

—Strobridge & Co. of Cincinnati have printed 1,538,000 lithographs for twenty different companies and combinations since Jan 1.

—E. A. McDowell's company has closed season, and he is now organizing a company for a Summer trip to Winnipeg and other points.

—Manager Wentworth of the Boston Gaiety has secured the popular musical organization now at the Bijou Opera House, this city.

—F. C. Bangs is to play John Strebelow with the traveling Banker's Daughter combination of the Union Square Theatre next season.

—Our St. Louis correspondent gave Ed H. See a nice little notice for his performance in Enchantment, but the perverse types named him "Lee."

—Mary Anderson closes season at Portland, Me., on the 7th. Her tour has been a round of artistic triumphs. The pecuniary result has been large.

—Sothern's engagement in Cleveland last week was successful in every particular. The prince of comedians will tour Canada this and next week.

—The Strakosch-Hess English Opera troupe go to the Fifth Avenue in November. Later in February they appear in New Orleans at Bidwell's St. Charles.

—Charles E. Locke of the Bush Street Theatre, San Francisco, has made satisfactory arrangements with D'Oyly Carte and has the Pirates in active preparation.

—The leading newsdealer in Cleveland reports a rapid decline in the sales of the Blackguard sheet. But almost every week he increases his order for THE MIRROR.

—Bessie Darling volunteered her services for Venie Clancy's benefit May 13, to appear in the sleep-walking scene from Macbeth, but ill health will prevent her appearance.

—Heuck's Opera House, Cincinnati, has had the best season this year in the history of that very successful house. During the Summer it is to be remodeled to the tune of about $8,000.

—Over $20,000 is being expended in remodeling the old St. Charles Theatre, New Orleans, and when completed it will be one of the handsomest and best arranged houses in the country.

—If Mackaye keeps Hazel Kirke on his double stage all Summer he will have to give another professional matinee, this time for the benefit of the out of-town managers who will soon be flocking to the city.

—Annie Louise Cary is not to go to Europe as a member of Mapleson's company, but will go there with a party of friends in quest of rest and recreation. She will sail shortly after the close of the Cincinnati festival.

—George H. Cassidy's Arabian Night closed season at Cincinnati 26th. The press of Porkopolis spoke highly of the play. The name, however, was to a more or less extent a handicap everywhere, theatre-goers thinking it a spectacular piece.

—The new curtain which was exhibited for the first time at the Madison Square Theatre Monday night, is a marvel of beauty and artistic taste. It was designed by Louis C. Tiffany & Co. It takes the place of the one that was consumed by fire some time ago.

—The male members of Aldrich & Parsloe's company will remain the same next season, with the exception of Henry Crisp, who prefers not to travel. O. H. Barr will probably take his place. Of the ladies Laura Thorpe will retire, but her successor is not yet named.

—Burbank, the elocutionist, inaugurated his popular entertainment, which he calls his Polytechnic, Monday night at Chickering Hall. A large and fashionable audience was present and received the novelty with eclat. The series is under the efficient management of J. S. Vale.

—M. B. Leavitt has gone to Europe to organize a great burlesque company that shall out-Thompson the Lydia of old. He has taken with him Mr. Marcus R. Mayer, a gentleman whose high æsthetic culture renders him of invaluable aid in the selection of burlesque artists. Leavitt's company is to open at Haverly's Fourteenth Street Theatre in September. Already there is a corner in the opera glass market. And the baldheads are laying in their Summer gloss for Winter wear.

THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

Barrett 19th. Negotiations are pending with several other first-class combs.

Items: I see in your last issue, in speaking of Mattie Lancaster, you stated that she was from Kansas City. This was erroneous. She is from St. Joseph, and proud we are of it. Otherwise I agree with you: she has a fine soprano voice, and is an engaging young lady. We wish her flattering success. By the way, regarding her aptitude, I have known her to commit to memory an entire opera (Fra Diavolo) in five days, and what is more in her favor, if one of the chorus girls is disabled she will take hold and help out, all as cheerful and smiling as though it was the allotment of Amina. That's the kind of stuff to put in our opera cos., if managers could always find it.
add Ohio.

HANNIBAL.

Mozart Hall: 29th, Bartley Campbell's Galley Slave to fine house. Haverly's Pinafore Juveniles will revisit us 5th.

New Hampshire.

MANCHESTER.

Tony Pastor's co. gave a fine entertainment 27th, to a large audience. There was not a dull act on programme. Barney Macauley 28th. It was his first appearance here, and the house was small, but should he return he would draw a large audience. Mr. Macauley as the honest Uncle Dan'l was excellent, and the whole co. was good. The co. closed here for the season. Billed: Mary Anderson in Evadne 3d; Haverly's Georgia Minstrels 6th; Maggie Mitchell in Little Barefoot 7th. Booked: John T. Raymond 14th; Henderson and Crane's Novelty co, 10th, for two weeks.

CONCORD.

White's Opera House: Mary Anderson appears 4th in Evadne. Seats are selling very fast, and a crowded house may be looked for. Haverly's Colored Minstrels follow, and although the advance sales of reserved seats do not indicate a very liberal patronage, there will be a fair attendance. The season is fast drawing to a close, and entertainments, like angels' visits, will be few and far between.

New Jersey.

JERSEY CITY.

Academy of Music: Tragedians of Kalamazoo appeared Friday and Saturday with matinee to small business. Covert D. Bennett gives a lecture on his prison experience 4th under Bureau management. "Cove" has acquired a pair of eye-glasses and an infantile mustache since the trial. Joe Jefferson appears in Rip 7th and 8th.

Central Theatre: Business continues good. Following are the arrivals for this week: The Budworths, Harry and Emma, Thompson Bros. and Josie Lee, serio-comic, and others. Frank Bolton and Ada Bradford in their Enchanted Statue are immense.

Items: Cooper & Bailey's Monster Circus appeared here May 1, afternoon and evening, to great crowds.—After this date THE MIRROR will be for sale at Nathans', 189 Montgomery street.

NEWARK.

Grand Opera House: April 30 and May 1, Criterion Comedy co. in Freaks, to light business. Booked: 8th, the Florences in Mighty Dollar.

Library Hall: 28th and 29th, McEvoy's Hibernicon, to fair House.

Waldmann's Newark Opera House: 3d, and week, E. T. Goodrich in Just His Luck. Specialty series, Kelly and Ryan, W. F. Wallace, Carrie Wallace, Andy Collum, Carrie Lewis, Moore Sisters.

Waldmann's New Theatre: 3d, and week, William H. Rightmire's comb. in The Two Wanderers. The Hassons, Harry Constantine, Adelaide Eaton, May Roberts, Little Amy Slaven, Fred Roberts, Harry Sinclair, John Sanford, Jennie Savage, John Sherry, George Middleton.

TRENTON.

Taylor Opera House: 27th, Joseffy the pianist gave a very fine concert. Collier's Celebrated Case co. on the 1st was very enthusiastically received by a fair house. There is one thing about the advertising of this co. I don't like, that is, displaying the words Galley Slave in red letters as large as Celebrated Case, thus giving the impression that Bartley Campbell's play is to be produced.

Nebraska.

OMAHA.

Academy: 26th and 27th, the Tennesseans appeared in concerts, to fair business the first and very slim the second night. Of its kind the entertainment was good, and deserved better patronage. May 1, afternoon and evening, Robson and Crane appear for the second time this season, presenting Two Dromios at the matinee and Two Bachelors for the evening performance. They are favorites here, and this fact will insure a good business.

New York.

BUFFALO.

St. James Hall: Kate Field opened to a fair house Monday, for a two nights' engagement, in her musical monologue entitled Eyes and Ears in London. The entertainment is a very pleasant one. Miss Field is the possessor of a very pleasing voice, is a clever mimic, and her style is such that wins her deserved applause. 5th, 6th and 7th, D'Oyly Carte's Pirates of Penzance. Nothing for 11th. 12th, Haverly's Widow Bedott comb. 15th, a grand concert will be given by Ole Bull and Emma Thursby. All of the above are under the immediate supervision of the Meech Brothers of the Academy of Music, which accounts perhaps for the unusual number of attractions offered at the Hall.

Academy of Music: The ever-welcome and popular comedian, E. A. Sothern, favored us with an engagement of two nights, Friday and Saturday, and matinee Saturday, playing to good houses. He appeared in his well-known creations of Lord Dundreary and the Crushed Tragedian. The co. supporting him, as a whole, is first class. It is to be regretted that his stay with us was so short. Mr. Sothern received while here a personal letter from Lord Lorne from Ottawa, Ontario, requesting a change in the advertised bill for the evening of the 12th, requesting the substitution of David Garrick for that of the Crushed. Doubtless Mr. Sothern will accede to the request. For this week we are promised several first-class attractions. 3d and 4th, Rice's Evangeline troupe. Balance of the week, All the Rage. Next week, the first three nights, Buffalo Bill. Balance of the week, Abbey's Humpty Dumpty and Spanish Students.

Shelby's Adelphi: Manager Shelby has an unusually big bill to offer his patrons this week. Mme. Rentz's Female Minstrels, who never fail to draw big houses, and Mabel Santley's Burlesque troupe, the two combs. either one of them having sufficient merit, to warrant good audiences. In addition to this manifold attraction Lew Benedict, Charley Wilson, Quilter and Goldrich and the stock co. will appear.

KINGSTON.

Music Hall: Aunt Polly Bassett's Singin' Skewl and Jedediah Bassett's Bric-a-Brac co., under the management of W. Clarence Elmendorf, gave three performances 26th, 27th and 28th to good houses. Jedediah and Margery Bassett are very fine in their specialties, but I think it would be better for Jed if he wouldn't put quite so much of Sol Smith Russell in his acting. Robert McWade and co. gave their rendition of Rip Van Winkle 30th, to small house. Mr. McWade's performance was better than we generally see at Kingston, and was highly appreciated by those present. Anthony and Ellis' Uncle Tom's Cabin billed for 8th. New Orleans Minstrels, 10th.

Sampson Opera House: Callender's Georgia Minstrels billed for 6th.

Washington Hall: Aunt Polly Bassett's Singin' Skewl and Jedediah's Bric-a-Brac, 29th, to full house. New Orleans Minstrels, 11th.

Items: Thomas F. Shea, late of the Jersey City Academy of Music, called in to see me last Friday. He is manager for Robert McWade.—Washington Hall is to have a new drop curtain painted by Seavey of Lafayette place, N. Y. The stage is also to be deepened twelve feet.—W. Clarence Elmendorf, manager for Aunt Polly Bassett, was formerly a resident of Kingston, and a schoolmate of THE MIRROR representative.—Perhaps it will interest you to know that a copy of the Blackguard Dramatic News cannot be procured in this city of 25,000 inhabitants except upon special order, as the newsdealers have stopped dealing in it, there being no calls for it any more.

ROCHESTER.

Grand Opera House: The attraction during the week ending May 1 has been W. D. Eaton's new play, All the Rage. The audiences were but fair in the beginning, but continued to increase until the close of the engagement, when every seat was occupied. This proves that the piece possesses good drawing qualities, and there can be no doubt it is one of the best of the modern farcical comedies. The cast was excellent; each player seeming to partake of the spirit of his or her character. This comedy is destined to be a success, more so next season than this. The afternoon and evening performance May 1 was devoted to a testimonial benefit to Manager E. F. Benton, tendered by our citizens, and, as was expected, the house was crowded. Rice's Evangeline comb. 5th and 6th; Kate Field, 9th; Abbey's Humpty Dumpty and Spanish Students, 11th and 12th.

Corinthian Academy of Music: Alice Oates' Comic Opera co., which was billed for the 1st, in Fanchette, cancelled, owing to an injunction having been served upon them at Buffalo, restraining them from presenting the opera. Sam T. Jack, manager of the co., telegraphed Manager Leutchford that the co. was organized especially for playing this opera, and that the injunction forces them to close their season. Bartley Campbell's Galley Slave No. 2, 3d, 4th and 5th; San Francisco Minstrels, 10th.

ALBANY.

Leland Opera House: Rice's Surprise Party have reigned supreme during the past week, to large and delighted audiences. Dora Wiley is a great feature of this co. She was honored with a recall three and four times nightly. Alice Atherton, Marion Elmore, Lina Merville, Willie Edouin, Richard Golden, in fact all the co., sustained their different characters very commendably. Alice Atherton should omit her imitations of Pat Rooney. Revels, Horrors and Robinson Crusoe were presented during the engagement. The scenery, costumes, etc., were beautiful and appropriate. The Leland remains closed the first part of the coming week. The Princess Toto comb. opens 6th, for three nights and matinee. 10th, Haverly's Mastodons.

Martin Opera House: 3d and 4th, Robert McWade and co. in Rip Van Winkle. 5th, San Francisco Minstrels. 6th and 7th, Neil Burgess in Widow Bedott.

Tweddle Hall: 10th and 11th, Kate Field. 13th, debut of Carrie A. Turner of this city in Led Astray, supported by local amateurs. 14th, concert by local talent.

SYRACUSE.

Wieting Opera House: Joseph Murphy in Kerry Gow, to goodly audiences. The support was excellent. Miss M. Loduski Young is a pleasing and graceful actress. Luke Martin as Sergeant Bull, and A. S. Cary as Mr. O'Doyle, attended to the low comedy portion in an acceptable manner. Buffalo Bill pulled a big house 24th. Of the co. but little can be said. Bookings: Rice Evangeline comb. 7th; San Francisco Minstrels, 8th.

Grand Opera House: Closed during the week. Booked: All the Rage, 3d; Mr. and Mrs. W. J. Florence, 4th and 5th.

Items: During the week THE MIRROR man had the pleasure of meeting John Powers, of Powers & Preston, managers Rand's Opera House, Troy, N. Y. Although Mr. P. spent but a short time here he made many warm friends. Barnum comes 24th.

UTICA.

Opera House: The past week has been a very poor one here for the patrons of the Opera House, although Joseph Murphy, the 29th, with his Shaun Rhue, and a good support, relieved matters somewhat. He played to only a fair house, when by putting on his Kerry Gow, a full house would have greeted him. 3d, Charlotte Thompson in The Planter's Wife. 6th, Billy Birch, an old Utica boy, and the San Francisco Minstrels. 8th, Bartley Campbell's Galley Slave co. No. 2. 11th, Rice's Evangeline co.

Item: Will Sibson of this city, who has been taking care of John Abercrombie's interest in the Anthony and Ellis Uncle Tom party, has returned home, the latter's contract having expired May 1. Will reports big business for the past season.

AUBURN.

Academy of Music: 26th, Buffalo Bill to a packed house. Joseph Murphy, supported by a first-class co., presented Kerry Gow to fair audience 28th. An Auburn audience has not been treated to a finer entertainment this season. Mr. Murphy was not very well known here, but it is the universal opinion now that if he will only give Auburn another visit he will be greeted with an overflowing house. Coming: 6th, Bartley Campbell's Galley Slave co.

Opera House: 7th, San Francisco Minstrels.

Item: Tony Denier failed to put in an appearance 29th.

JAMESTOWN.

Allen's Opera House: 24th, Prof. Roberts and class in Hamlet to small house. 26th, the popular Tony Denier Pantomime troupe appeared in Humpty Dumpty and specialties to full house, notwithstanding the inclemency of the weather, and gave a thoroughly enjoyable entertainment. Coming: 4th, Garry Owen Milesian and Australian Brunette Novelty comb., C. H. McDonald, manager.

BATAVIA.

Opera House: 30th, Sunderland Concert troupe. Fine concert to light house.

Items: The Remenyi Concert has been postponed. The advertising agent while here received a terse telegram, instructing him to stop billing.—Mrs. Scott-Siddons, under the management of Capt. Lina Beecher, some time this month.

HORNELLSVILLE.

Shattuck Opera House: 30th, Richmond and Von Boyle in Our Candidate to good house. Some changes have been made in the co. since last here, but it retains its usual strength. Buffalo Bill at Bay, with appropriate cuts, covers nearly every bill-board in town. Coming: 5th, Howorth's Hibernica and Comedy co.

OSWEGO.

Joseph Murphy and his excellent co., 27th, in Kerry Gow, to a large and delighted audience. Remenyi gives a concert 3d, it being his second visit this season. Bartley Campbell's Galley Slave co. 7th.

BINGHAMTON.

Academy: 28th, Buffalo Bill comb. to crowded houses. Billed: 4th, Charlotte Thompson in The Planter's Wife; the 8th, Lilliputian Opera co.

Ohio.

CLEVELAND.

Opera House: Sothern's brief engagement last week was, I am happy to say, a most successful one. Our American Cousin was given 26th and 27th; Crushed Tragedian 28th; Brother Sam and Dundreary Married and Settled 29th. It is only necessary to say that Mr. Sothern played throughout in his usual finished style, and fully sustained his worldwide reputation as the prince of comedians. He is supported by a co. of average excellence, prominent among which is Ida Lewis, a handsome lady and painstaking actress. Julia Stewart, Messrs. W. Bragginton and P. Compton were also quite acceptable. Mr. Sothern's agent reports business large everywhere. This week, Carncross' Minstrels. The co. is quite popular here, and will probably draw well. Next week, Pirates of Penzance.

Academy: Closed. No definite announcements for the future.

Comique: Week of 3d, the Martinettis, Belle Gabrielle, Dooley and Tenbrooke, Alice Gleason, Harry Carlton, James Goodwin and a number of people retained from last week.

Tabernacle: The Cleveland Vocal Society, assisted by Annie Louise Cary, Myron W. Whitney, Edouard Remenyi and an increased chorus and orchestra, will give three grand concerts 12th and 13th. The sale of reserved seats commences May 1, and over $3,000 worth were sold the first day. The festival will no doubt be a grand success.

Items: Ole Bull and Emma Thursby are announced for a concert at the Tabernacle 14th.—Quite an unusual number of local entertainments are to be given this week.—Hartz the Magician and wife are in town.—The Germania orchestra are to give a promenade concert 6th.—Charles Hogg's Summer Garden concerts will be resumed 16th. Prof. Puehringer is to be director of the orchestra this season.—Coup's Circus and Menagerie did an immense business here last Friday and Saturday in spite of the cool weather. The performance was first-class in every particular.—THE MIRROR's handsome reflection of Neil Burgess last week was greatly admired here.—The leading newsdealer of this city reports a rapid decline in the Dramatic Noosance's circulation, but states that he is obliged every few weeks to increase his order for THE MIRROR.—The ex-Philadelphia Miracle's alleged "ghost"—the Sunday Mirror—does not sell at all.

COLUMBUS.

Comstock's: The only thing of any importance the last week was Jane Coombs, with a fair support, in W. S. Gilbert's neat comedy Engaged, which was played to small houses 30th and 31st, with exception of a matinee 1st, well attended. Miss Coombs is not a great Columbus favorite, as claimed by some of the local papers, and the announcement of her coming is generally treated as a matter of the utmost indifference by the greater majority of theatre-goers. A treat is in store for us 10th, when the long-expected Galley Slave appears.

Grand: Last week was an off one at this place. 6th and 7th, Manager Nunez of Cincinnati plays his new Saints and Sinners comb. Frank Aiken and Genevieve Rogers, of Maud Muller fame, are the principal names on the bills.

Items: J. B. Sheppard was here 1st arranging for Nunez's Saints and Sinners.—W. C. Coup's show had crowded tents 28th. The Broncho horses are very clever.—W. W. Cole's Circus come 10th, and the Great London 19th.—Your correspondent feels quite lonesome theatrically since the Philadelphia Miracle and Wilkes' Spirit have dispensed with dramatic critics. The Mercury man grinds out very little news, and the weakly letters of the D. N. are about as thin and unsatisfactory as could be desired, while in the Clipper one can never find anything unless the whole paper be read, and then it appears in driblets. It is evident THE MIRROR takes the lead.—The Governor's Guard are rehearsing a travesty of Romeo and Juliet, which will be produced in a few weeks. Their entertainments are always successful in every way.—From Sunday Capital, May 2: "Akron's favorite comedian, N. C. Chisnell, spent last week with us. 'Newt' is well known to theatrical people throughout the country as being the finest amateur comedian in the United States. He began his stage experience at the old Athenæum in this city, and his host of friends will be glad to know he is doing well."—Frank Murdoch of the Bijou Cafe is becoming quite stout, and has resorted to Indian clubs and night work to reduce his avordupois. Frank buys a handsome scarf the first of every month, which, however, does not affect his obesity, although it greatly improves his appearance.—Matt Morgan's excellent work is witnessed in the windows heralding Saints and Sinners.—John Pierrepont of Pike's will come up with this comb. to officiate as treasurer

SPRINGFIELD.

Black's: D'Oyly Carte's Opera co. presented Pirates of Penzance 30th, to a large and fashionable audience. The opera was well rendered, costumes and scenery magnificent.

Items: Nunez's comb. in Saints and Sinners 4th.—Maude Granger in Galley Slave 11th.—Rentz and Santley's Female Specialty troupe 25th.—W. C. Coup's monster circus and menagerie pitched tents here 27th, and showed to immense crowds both afternoon and night. It is estimated by competent judges that $4,000 was taken in at the two entertainments. The show was good, particularly the trained ring stock and dogs.—J. B. Sheppard, advance agent for Nunez's comb., was in the city Wednesday.—Manager Harman Tyner has opened an office and headquarters for his increasing bill-posting business, in the Lagonda House basement, west of the barber shop, High street. It is decorated with lithographs, etc., and fitted up in a neat and substantial manner. Advance agents, managers and the profession in general will always receive a cordial welcome. NEW YORK MIRROR on file.—The Art Loan Exhibition closes 30th.

DAYTON.

Music Hall: S. J. Muscroft and local support gave The Drummer Boy of Shiloh to large houses 21st to 24th. Booked: Nip and Tuck comb. 5th, and Saints and Sinners 3d. Frank Aiken and Genevieve Rogers take the leading parts, supported by a New York co.

Memorial Hall (Soldiers' Home): Sprague's Georgia Minstrels 27th, to good business. They are the best minstrel party that has been here for some time. The Summer season at this popular place of amusement will commence soon. Burton Adams of Milton Nobles' comb. is the manager. Emma Wilmot, Miss Woolwine and Raymond Holmes of the Weathersby-Goodwin party compose some of the stock.

Items: The variety show has been well patronized since the theatres have been idle.—C. W. Coup's United Monster shows exhibited here 26th to crowded tents afternoon and evening.—The following professionals were in town this week: Joseph Gobay, agent for John McCullough; J. B. Sheppard, agent Saints and Sinners, and Mr. Keesin, agent Pirates of Penzance.

CHILLICOTHE.

Opera House: Harry Webber comb., under the management of Joseph A. Gulick, produced Nip and Tuck for the first time in our city 26th to fair business. The co. made an excellent reputation, and should they ever visit our city again will no doubt be greeted with a packed house. Mitchell's Pleasure party made their return trip 30th to very good business, giving a pleasing entertainment, very much improved with the addition of Gus Bruno.

Items: The Dramatic News of last week, containing the advertisement of the Grand Circuit, reads "Theodore Morris, local manager of Clough's Opera House, this city." Theodore Morris has not been, is not now, and never will be connected in that capacity with this house.

TOLEDO.

Wheeler's Opera House: Anna Dickinson appeared 30th, to small house, in her reading of Aurelian. It was not just the sort of an entertainment to draw here. The Pirates of Penzance 4th. Lawrence Barrett 5th, in Yorick's Love. Mrs. Scott-Siddons 11th. Carncross' Minstrels 14th, 15th. Joe Emmet 30th.

Adelphi: Has been occupied past week by May Fisk's Blondes, to fair houses. They close to-night (1st) and go to Detroit.

Comique: Still running under management Minnie Gray.

COLUMBUS.

Germania Hall: This hall has been idle for two weeks. Coming: Duprez & Benedict's Minstrels 8th; Billy McAllister's Minstrels 10th.

Academy of Music: This place opened as a regular variety theatre on the 3d, with William R. Muir as manager; Haney & Davis proprietors. The following appear the first week: Stella Burton, Ella Grayson, Addie Burton, Nellie Williams, Nellie Whiting, Bob Edwards, William Tussey, W. R. Muir.

Item: The NEW YORK MIRROR is on sale at G. E. Ellis', in Post Office lobby.

YOUNGSTOWN.

Opera House: 26th. Mitchell's Pleasant party, in Our Goblins. Gus Bruno, lately of the Tourists, joined the co. here. He is a first-class comedian. Good-sized audience. The performance was highly delightful. We would say to Mr. Mitchell, come again. 27th. Tony Denier's Pantomime troupe, to crowded house. Nothing booked for the coming week.

MASSILLON.

Mitchell's Pleasure party 28th in Our Goblins, to a small audience. Their performance was very laughable. Charles H. Drew has severed his connection with this troupe and returned to his home at Cleveland, O. Mr. Drew is a native of Massillon. Coming: Robert Stickney's Circus 24th.

LONDON.

Sprague's Georgias, under the genial A. T. Harley, played here 26th, and gave universal satisfaction. Billy Kersands is a big addition to the co. Harry Pease Dramatic co. open 28th for an indefinite season.

Pennsylvania.

PITTSBURG.

Opera House: Probably the largest Monday night house of the season assembled 26th to witness the performance of Joseph K. Emmet, in his reconstructed play of Fritz. Shortly after 8 o'clock Harry Ellsler appeared before the footlights and announced that in consequence of the severe illness of Mr. Emmet, no performance would be given, and he was therefore obliged to dismiss the audience. Persons present were also notified that their money would be refunded at the box-office the following day. After the crowd had dispersed, the condition of Mr. Emmet became more complicated, as it were, and it was decided to send for his wife, who, upon her arrival the following day at 12 o'clock, proceeded to bind up the wounds (metaphorically speaking) of her lord and master. In the mean time the condition of Mr. Emmet varied from bad to worse, and on Tuesday afternoon Mrs. Emmet concluded that her husband could not appear during the week. The following week's attraction was cancelled, and a continuation of the Emmet engagement substituted therefor. Mr. Emmet will appear to-night (3d), and the indications are good for a large week's business. Haverly's Mastodons 10th. Kate Claxton 17th.

Library Hall: The closing of the opposition house last week proved quite a bonanza for Carncross' Minstrels, for what promised, on Monday night, a fair engagement, financially speaking, terminated in a large week's business. The entertainment scarcely equalled the performances as given by this co. upon former occasions. The vocalism in the first part was of rather an antiquated character, and a lack of harmony was apparent in the choruses. However, Carncross sang as sweetly as ever, and received his usual encores. Hughey Dougherty gave us his time-worn oratorical effort, with the title changed from "Love" to "Oratory." The Hardback Family, by Griffin, Rice, Morton and Murphy, might have been favorably received had not too frequent opportunities for comparisons been afforded our citizens by almost every Variety comb. that has visited our city during the present year. The entertainment concluded with Grant's Reception, or Scenes in Philadelphia, which afforded a display of the full strength of the co. Certainly the management could not have intended the extravaganza for any other purpose. 3d and 4th, we are to have The Pirates of Penzance. The cast will include Laura Joyce, Miss M. Conron, Mamie Taylor, and Messrs. Macrery, McCollin, Cook and Browne. This, it is asserted, is the consolidated co. Large business is assured. The Fisk Jubilee Singers appear 5th and 6th, followed 7th by Wilhelmj the Violinist (the Gounod Club having cancelled this date). Thursby and Ole Bull Concert co. 13th, and Hamilton Corbett in Scotch ballads, etc., 14th, 15th.

Williams' Academy: The "King High-Kickers," Emerson Clark and the Daley Brothers, in conjunction with a good variety co., proved quite a magnet for the management last week, and contrary to expectation, a large week's business was done. The Virginio trio, Welsh, Turner and Harris, did some good singing, while the "Living Automatons" of Mons. and Mme. Tissot proved quite a novelty. Tom Sayers vividly described the different attitudes assumed by his late father in pugilistic battles; Jennie Oates dashed many grains of sand into the musicians' eyes and hair, in her endeavors to do an artistic jig, and the McCain Sisters warbled forth tuneful and melodious arias, all to the evident delight and approval of the people present. This week, Charles T. Ellis, Millie Lucille, Clara Moore, H. J. Campbell, Lizzie Denins, Farron and Shields, the Daytons, Charles McCarty, J. W. McAndrews, McCain Sisters, and Crumley and DeForrest. Dockstader's Novelty co. and Mme. DeEste's Female Minstrels 10th.

Diamond Street Varieties: The Female Parlor Minstrels, followed by a variety olio, in which the acrobatic O'Brien Family, Jennie Reese in operatic selections, The. Davis in a new sketch, Fernando Fleury in magic changes, Dooley and Tenbrooke in plantation songs, and the Haleys in their champion clog, took part, made up a fair vaudeville programme. Attendance evidently satisfied, and business good.

Items: Robert McAndliss, late of the Academy, joins Thayer's Circus.—Frank Mayo and co. arrived in town 3d.—Robert Stickney's Circus played to fair business in this city and vicinity last week.—The regular season at the Academy closes with the present week.—W. W. Fullwood is now manager of Library Hall.—Thayer's Circus opened 1st, to good business. Route ahead will include the small towns up the Monongahela Valley.—The Mastodons will have Forepaugh's Circus to compete with week of 10th.—The Ferree and White comb., with Maggie Mahlanbring in leading business, are playing in the small towns through the interior.

READING.

Grand Opera House: May 1, Salsbury's Troubadours in The Brook, to a large and fashionable audience. Princess Toto, after changing dates and failing to put in an appearance, without assigning a cause, created popular disappointment and dissatisfaction. Manager Miller was burdened with the entire expense.

Academy of Music: 28th, Emma Abbott Opera co., afternoon, Chimes of Normandy; evening, Paul and Virginia, to brilliant audiences. 29th, Mishler's Rip Van Winkle, with J. H. Keane. Notwithstanding the terrific storm the house was crowded. Mishler will produce it the next two weeks over his circuit.

EASTON.

Opera House: Troubadours drew a $350 house, 27th. Their novel entertainment won most decided encomiums, and every member of the little troupe received a due proportion of praise. They will be heartily welcomed if they ever return here. Joe Jefferson played Rip Van Winkle to empty benches, 29th. This rather remarkable fact was due to several causes, viz: it was his fourth appearance here in the character; his coming was announced only in the most obscure newspaper advertisements and a few posters; and it was the most horribly wet and windy night of the year. Still, in any other character, he would have filled the house. Booked: Emma Abbott in Paul and Virginia, 3d, the McGibeny Family, 7th.

DANVILLE.

Opera House: The New York Miniature Opera co. 21st, to a pretty fair house. Miss Lisle Leigh, as Sir Joseph, deserves special mention. The balance of the co., with the exception of the Deadeye, did well. Anthony & Ellis' Uncle Tom, 29th, to medium house. Joe Jefferson in Rip Van Winkle, 30th, was not greeted with as large a house as his merits called for, nevertheless those who were present were highly recompensed. Buffalo Bill in his new play, was honored with one of the best houses of the expiring season.

Item: Mr. Cody while in this city was hospitably entertained by Lieut. Right.

LANCASTER.

Opera House: Collier's co. gave Celebrated Case on the 26th to fair business. 27th, the Emma Abbott Opera co. appeared in Paul and Virginia to a full house. 29th, the Brook, by the Salsbury Troubadours, in which each of the five members of the co. have ample opportunities of displaying their various talents. Joseph Jefferson and co. will play Rip Van Winkle May 1.

POTTSVILLE.

Academy: Charlotte Thompson 24th, to a good-sized audience. Collier's Union Square co. in A Celebrated Case 27th, to a small, but appreciative and delighted audience. Jefferson in Rip Van Winkle 28th, to large and fashionable audience. Coming: McGibeny Family 1st; the Anglo-American Marionettes 7th and 8th.

WILKESBARRE.

Howorth's Hibernica, 27th and 28th to light business. Emma Abbott Opera co. in in Romeo and Juliet, 29th, to large house, notwithstanding it was a very stormy night. Buffalo Bill, 30th, to a tremendous house, the largest we have seen for years, every available place being occupied, and one was very lucky even to obtain standing room.

MAHONOY CITY.

City Hall: Bryant's Minstrels 24th. Good show to small house. Baird's N. O. Minstrels 29th, to small house. Coming: The Anglo-American Marionettes 5th and 6th, after which hall will be closed for three weeks in order to enlarge and improve the interior.

WILLIAMSPORT.

Academy of Music: New York Minature Opera co., 23d, and afternoon 24th. 28th, under management of J. Abercrombie, Anthony & Ellis' Uncle Tom to large audiences. 3d, Buffalo Bill.

ERIE.

Park Opera House: Amusements for past week quiet. Booked: Gilbert and Sullivan's C. C. in Pirates of Penzance 5th; Jane Coombs and co. in Engaged 7th; Buffalo Bill 8th.

HARRISBURG.

Carncross' Minstrels and Emma Abbott 24th and 25th, respectively, to large houses. Booked: Gillespie's Fairy Juvenile Opera troupe, 22d.

Rhode Island.

PROVIDENCE.

Opera House: Four nights of the Tragedians of Kalamazoo last week gave us another of those nonsensical melanges which are so popular just now. The Tragedians in Our School Days made a good deal of fun, and the audiences generally were well pleased. 30th and May 1, Tony Pastor and his comb. just packed the house. This is nothing new. Tony always does just so whenever he comes here. 3d, for a week, N. S. Wood, the young comedian, will appear supported by a good co. in the play written expressly for him by Edwin F. DeNyse, entitled Lightning Joe; or, the Telegraph Messenger. The play is said to have met with good success in Boston at Hooley's Theatre.

Low's: The San Francisco Minstrels 29th and 30th, to fine business. The show was an excellent one and greatly enjoyed. 3d, for five nights, the Boston Theatre co. will appear in a new drama entitled The False Son. If there is any merit in the play it will be sure of success in the hands of such artists as T. W. Keene, E. J. Buckley, Mrs. Barry, Mrs. Pennoyer, Rachel Noah and others.

Theatre Comique: A first-rate entertainment is given here, the managers taking pains to employ the best artists in the business. They are rewarded by full houses every night. This week Minnie Oscar Gray and W. T. Stephens will appear in their drama, Saved from the Storm, in which the dogs Romeo, Zip and Hero take active part. Among the olio performers we have Minnie Lee, Nellie Germon, Williams and Tully and Webster Bros. E. D. Gooding and Alice Bateman remain.

Items: Barnum's "greatest and best" will show here 8th for one day only. We are the only city or town in Rhode Island so honored this season.—Manager Hackett of the Providence Opera House will have charge of the hotel at Rocky Point, also the Coliseum at the same place, the coming Summer. Arrangements are under way with great attractions for the Coliseum. As Mr. Hackett is a thorough hotel man, as well as showman, we may expect things to boom at this resort this Summer.

WOONSOCKET.

Music Hall: Henderson & Crane's Dime Show 26th, week, to light business. It is a good variety entertainment for the money.

Items: Manager Horton is making an extended trip through the South and West.—Gus Williams is booked for 17th.

Tennessee.

NASHVILLE.

Masonic Theatre: Wilhelmj 26th, to fair business. Mrs. Scott-Siddons appeared 27th, to a very select, but, I am sorry to report, small audience. Ford's Comedy co. 5th, four nights and a matinee.

Olympic: Another successful week. The new faces are: Emma La Mause, song-and-dance; Erwin Thomas, pedestal dance; Cooper, who as a high kicker takes the cake; James Green, an old Nashville boy, who has many friends here; Lulu Roze, retained. Cummins and Mack left for Kansas City; Julietta Bianca for Louisville.

Items: Cole's Circus, 27th, to excellent business.—Haverly's Juveniles played in Clarkesville, 26th, Russellville, 27th.—One VanWormer has struck the town with a "ghost" show.

Texas.

GALVESTON.

Tremont Opera House: Henry Greenwall is the new manager of the Opera House, and is a favorite among the people of this city. We are sure that he will make a big success of the coming season. J. P. Evans has retired from the business.

Grand Central: Has closed for the Summer; will open in full blast Sept. 25.

London: Is the only attraction in the show line in the city. Johnny Bell is doing a good business considering the times.

Vermont.

BURLINGTON.

Howard Opera House: 29th, Mary Anderson, supported by an excellent dramatic co., including Milnes Levick, gave Parthenia in Ingomar, before a house which, notwithstanding the inclement weather, was well filled. At the close of the entertainment Miss Anderson was complimented with a serenade at her hotel by the Sherman Military Band, tendered by Mr. Maloney, in behalf of the medical students and his classmates and friends. Booked: Haverly's Minstrels, 3d; Joe Jefferson in Rip Van Winkle, 10th; Willirm Warren, 20th; Mme. Rentz's Female Minstrels, 26th.

Virginia.

RICHMOND.

Theatre: The opera of Cinderella was produced 26th, 27th, 28th and 30th, by local talent, assisted by E. W. Hoff and Mme. Louisa Breman of Baltimore, to large houses. Nothing booked ahead.

Comique: Business good. Closed 1st: Miles Morris for Norfolk. Open 3d, the Leon troupe. 10th, George A. Hill in the drama, Serpent's Sting.

LYNCHBURG.

Opera House: Macallister the Magician one week ending May 1, to good business. This will probably close the present season, as there is nothing booked at present. The amateurs will now commence.

District of Columbia.

WASHINGTON.

National Theatre: Grau's French Opera co. did a good business last week, appearing in Madame Angot's Daughter, Mignon, La Belle Helene, Le Petit Duc, Le Postillion de Lonjumeau, Le Pre Aux, Clercs, Giroffe-Girofla and Cloches de Corneville. This week, Rice's Surprise Party in Revels, Horrors, and Hiawatha. 10th, Annie Graham.

Ford's: The pretty, sparkling Minnie Palmer and co., with the Boarding School, to fair houses last week. This week, the Big Four Minstrels. Royal Middy was announced, but we seem fated never to see it. Hearts of Oak is promised for 10th.

Theatre Comique: Marie De Est's Minstrels and Dockstader's Novelty co., and the Burlesque Surprise party, or the Lady Base-ball Club.

Lincoln Hall: 30th, Kate Field gave her very amusing and entertaining Musical Monologue, to a good house. Thursday afternoon Miss Field received at her hotel a large number of ladies who were anxious to hear all about the "Co-operative Dress Association," in which Miss Field is so interested.

Item: Forepaugh's Circus gave a torch light procession evening of the 1st, and show here 3d, 4th and 5th.

Wisconsin.

BELOIT.

Goodwin's Opera House: 27th, the Arion Swiss Bell Ringers, who were advertised for 24th, but postponed on account of bad weather, to good house. Jimmie and Bessie Field, the backbone of the concern, are old Beloiters. Harry Webber's Nip and Tuck comb. 12th. The Clement Bros. and Forrester troupe started out the 21st. Their route lies through Southern Minnesota and Iowa, their old stamping-ground. The co. comprises the following artists: The Clements, Abe Forrester of Baltimore, Morgan G. Evans, pianist, Burton Stanley and some of the remnants of his late Pinafore troupe.

RACINE.

Pat Rooney's comb. 3d. Abe Forrester leaves this week to join Clement Bros. Messrs. Nunnemacher & Marsh of Milwaukee bring Robson and Crane during the latter part of May, and not the 5th, as was stated last week. Barnum is billed for June 19.

Canada.

TORONTO.

Royal Opera House: It is rarely that the citizens of Toronto enjoy such a dramatic treat as was accorded them last week in the presentation of Bartley Campbell's Galley Slave, and too much thanks cannot be given to Mr. Barnes for his liberality and enterprise in giving us an opportunity to witness such a fine combination. As the plot and character of the play is already familiar to your readers, it will suffice to state that the audience thought the play so good that they demanded Mr. Campbell's appearance before the curtain, which he complied with, and responded in a felicitous speech. The acting of the several members of the co. is of a high order, and where all rendered their parts so well it would be invidious to select any for especial praise. Business was large, full houses being in attendance each evening. This week the Chanfraus play an engagement, Mrs. Chanfrau filling up three nights of the week and Frank Chanfrau playing the remaining nights with Kit. They are old favorites, and should receive a warm welcome. Neil Burgess, in Widow Bedott, is underlined for an early appearance. He is under the management of J. H. Haverly.

Grand Opera House: 28th, Mr. and Mrs. W. J. Florence opened in the well-worn Mighty Dollar, repeating it 29th; and 30th A Million. May 1, The Ticket-of-Leave Man. They are still as amusing as ever, and drew good houses 3d, Our Girls comb.

Items: Kennedy, of Barlow, Wilson, Primrose & West's Minstrels, is at present sojourning here for his health. He rejoins the troupe in July.

OTTAWA.

25th, the Florences gave The Mighty Dollar to a full house. The Marquis of Lorne and H. R. H. the Princess Louise were present and heartily enjoyed the performance. These artists will give Ottawa a second call. Box-office made a turn of over $400. 27th, Mary Anderson in Evadne. This lady's fame had been wafted on before. The box plan was opened on the 22d, and on the 24th the reserves, 200 at $1, were all gone. Miss Anderson has succeeded in pleasing the Ottawa people, and return when she may she is sure of a good business for three nights. The Marquis of Lorne and H. R. H. were present and expressed their delight at the grand impersonation of Evadne. 28th and 29th, with a matinee on 28th, Baldwin's Baby Opera co.—a charming lot of bright, intelligent and happy looking children. At the matinee the house was packed, and although Pinafore has had its full swing here, never, never—well, I have never seen an audience better pleased.

Items: Mary Anderson drew the largest house ever seen in Ogdensburg on 28th. Her season closes at Portland on the 7th and the company return to New York. R. S. Dingess, general director of the Forepaugh Circus, has perfected arrangements for the entree into Canada of this gigantic show.—MIRROR stock keeps going up here. The Noose sends two copies—one to its very intelligent (?) and highly respectable (?) representative here. The fate of the other is uncertain.

MONTREAL.

Royal: Occupied by Haverly's Colored Minstrels, who played to immense business all the week, "standing room only" and people turned away being the order of things. Gus Frohman leaves town with a glad heart. He reports business good all over. The band, a very good one too, serenaded your representative here, who in his turn treated the boys as well as the opportunity would allow. The minstrels go from here into Vermont, doing the towns along the Central Railroad. Chanfrau comb. next week.

Item: E. B. Brown, Chanfrau's manager, is in town.—Manager Thomas has been away on the hunt for novelties for next season.

HAMILTON.

Mechanics' Hall: 27th, Lawrence Barrett in Yorrick's Love, to a large and fashionable audience. 2d, the Florences; 3d, Sothern.

Item: Mechanics' Hall will be closed during July and August and entirely remodeled. The opera chairs will be elevated and the entire auditorium improved.

BROCKVILLE.

Opera House: 27th, Haverly's Colored Minstrels to a fair-sized house. The co. is excellent. Tony Denier 7th.

Items: Baby Opera co. cancelled one of their dates, and will play the 1st and 3d of May.—THE MIRROR is kept on file at the St. Lawrence Hotel.

Australia.

SYDNEY.

March 27.—One of the musical events of the week has been the reappearance of the renowned artist, Camilla Urso, the distinguished violinist, at the Theatre Royal. The house was crowded to its utmost and the lady was received with almost deafening applause. She was assisted by Signora Palma. This lady has a rich voice and fine training, and rendered the grand aria, Ornio Fernando, in excellent style, and for which she received several encores. Mme. Urso played the prayer from Mose in Egitto on the fourth string with the wonderful variations of Paganini, which was received with rapt attention, and at the end of each solo the applause was unbounded.

Mme. Carlotta Patti was received with a welcome which her world-wide reputation thoroughly entitles her. The solo from Handel's oratorio Samson, "Let the Bright Seraphim," with the cornet obligate, delighted and astonished her hearers. Signor Ciampi-Cellaj and Signor Giorza are with her.

At the Victoria the Loftus troupe and the Mammoth Minstrels have combined, and are giving very amusing entertainments to pretty good business.

At Kelly & Leon's Our Boys has been running to good business, but has been withdrawn to give place to an American drama by Herman Von Osten, entitled Old Bachelors, in which Mr. and Mrs. Lingard appear in the leading characters, assisted by Mrs. Fitzwilliam, Mr. de Belleville and Mr. Craig.

Carl Rosa has issued his prospectus for a season of English opera at Her Majesty's Theatre. Minnie Hauk and Anton Scott have been added to his already strong co.

At the Queen's Mr. Dampier is playing with a portion of the former Royal co.

New Zealand: Signor Carmini Morley has been giving concerts at Dunedin.

THE OLD OLYMPIC.

Its History—Laura Keene—The Great Run of Humpty Dumpty.

The present Olympic Theatre was originally a series of stores, with boarding houses above them, on Broadway, between Houston and Bleecker streets, then a comparatively select portion of the city. The property was first owned by James Meinall, by whom it was leased for dramatic purposes in the summer of 1856, for a period of twenty years and eight months, to Mr. John M. Trimble, a well-known builder of the day. This gentleman at once transformed the premises into what at the time was regarded as one of the most beautiful theatres in New York. It was formally opened under the management of Laura Keene on the 18th of November, 1856, with the play As You Like It.

Her maiden name was Lee, and her first marriage was contracted with Mr. Taylor. She came to America, accompanied by her two daughters, in 1852, making her debut at Wallack's in September of that year. After a tour, embracing some of the principal cities, she returned to New York, and in November, 1855, opened the Metropolitan Theatre (afterward known as the Winter Garden), under the name of "The Varieties." Miss Keene was at this time in the zenith of her celebrity and found no difficulty in securing financial friends, who afforded the necessary aid in her theatrical ventures. She paid as a rental for the Olympic $6,000 per annum, the taxes and a small interest on some assessment. Her immediate backer was said to be a Mr. John Lutz. The theatre prospered in a moderate way, but it was not until the autumn of 1858 that she began to realize the great good fortune that is supposed to attend the success of a long "drawing" play.

The immediate cause was the production of Our American Cousin, then, so to speak, a mere sketch, written by Tom Taylor, that was found among the effects of Josh Silsbee after his death and purchased for a mere song. In the original the character of the Yankee was that of a backwoodsman, but being taken in hand and rearranged by Mr. Joe Jefferson it became the leading part of the play. At first the part of Lord Dundreary was also insignificant, comprising only about forty lines, and was refused by Mr. Sothern as almost beneath notice. He was permitted full scope, however, in making such changes as he saw fit, and his impersonation likewise soon became one of the attractive features of the performance. To Mr. Couldock, who is now filling an engagement at the Madison Square Theatre, was assigned the part of Abel Murcott. He also declined for the moment to play the character, but subsequently made it a strong and effective element in the rapid success of the piece. Our American Cousin was presented between five and six months and coined money for the management. It was claimed at the time that its net profits were $46,000.

The Seven Sisters, the next great success, was produced on the 26th of November, 1860, and enjoyed a run of 169 nights. John Duff, seeing that there was a fair promise of a fortune in the house, now came forward and purchased the lease, with the understanding that Laura Keene was to relinquish the management. She refused, however, to consummate the bargain. As a compromise the theatre was rented to Mrs. John Wood, Joe Jefferson and Mr. Duff, for a term of three months, in the summer of 1861. These partners at once secured a strong combination for the purpose of producing comedy and burlesque, in which were engaged Mrs. Wood, Messrs. Jefferson, Sothern, Chanfrau, Couldock, Peters, Barnet and others. The season was a successful one and Mr. Duff (from whom the facts were obtained) stated to the writer that it netted upward of $20,000. A long run of over one hundred nights took place in the fall of 1861 with The Seven Sons. Miss Keene afterward ran the Olympic until the summer of 1863, when Mr. Duff purchased the unexpired lease of the building from Messrs. Whitney & Earle, who, having furnished the money to Mr. Trimble in the beginning, eventually became the owners. A long litigation ensued.

During the summer Mr. Duff made extensive alterations in the premises, built a new foundation wall in the rear and practically reconstructed and refitted the theatre at an expense of $46,000. It was reopened on the 8th of October, 1863, with Mrs. John Wood as manageress, and was then pronounced the handsomest place of amusement of its size in America. Mrs. Wood was successful in her presentation of burlesque performances until the Summer of 1866, when Mr. Duff rented the place to Leonard Grover. Subsequently it was rented to James E. Hayes, with George L. Fox as stage manager and comedian. It was reopened the first week in September, 1867, with Mr. Jefferson as Rip Van Winkle, followed by Midsummer Night's Dream, with Mr. Jefferson in the cast. Both of these plays made great hits at the time and were "the town talk." Among others who appeared here about this time was Maggie Mitchell.

Humpty Dumpty was brought out on the 10th of March, 1868, and proved an instantaneous success. It ran through hot and cold weather 1,001 nights, and became the greatest attraction ever presented on the American stage. It was not withdrawn until the 17th of June, 1872, when Mr. Duff retired from the concern, leaving it in the hands of Messrs. Hayes & Colville. By these gentlemen the character of the entertainment was changed to burlesque and variety business, and from that time to the present the theatre has had a checkered career. Mr. Hayes died shortly after the transfer was made, and the house was then managed by parties representing the heirs of the estate. The property was inherited by three daughters and a son of Mr. Merrill, and has recently been sold at public auction. Many of the actors who are now stars have played in the Olympic in its palmy days as utility people. Jefferson's salary was then $40 a week, and Sothern's $30 or $35 a week. The highest salaried men in their time were probably George Jordan and W. R. Blake.

The last tenant of the theatre was Frank Mayo, who, it is said, rented the place expecting to retain it permanently for a term of years and gradually restore something of its old glories. In this he failed, and is now in New England traveling with his company.

Japanese Theatres.

So lively and ingenious a people as the Japanese are not likely to have neglected to have perfected themselves in the theatrical arts; and it is a fact that in their country the stage flourishes more vigorously than, perhaps, in any part of the world. Even Paris, the headquarters of comedy and buffo singing, is surpassed in the number of its playhouses by Yeddo, the capital of Japan, which boasts no less than thirty regular theatres, besides a host of smaller stages upon which nondescript plays and musical pieces are performed. At Osaka, which is one of the principal commercial towns, having a large connection with Europe and America, there are as many as five large theatres in the chief street, and above twenty in other districts; and the houses are planned upon the model of Italian theatres, so that it would seem the fashion is partly at least imported from Europe, and engrafted upon the natural and national inclinations and aptitudes of the people.

With regard to the performances given at these theatres, tragedy, comedy and ballet are all admitted, and applauded when they are good. But the chief delight of a Japanese audience is excited by athletic feats and competitions, and especially wrestling. If anyone, therefore, wished to give a Japanese stranger domiciled in New York a special treat, he would be greatly mistaken in taking him to any of the theatres properly so-called, and should rather secure a ticket for an "assault-of-arms" at some gymnasium or public hall. In acrobatic and pantomimic performances the Japanese actors are said specially to excel, while they are not a whit behind the European or American managers in their tricks and devices for producing strange and startling stage effects. When the electric light and the perfected gas apparatus have made their way to the country, nothing will be wanting to the complete success of a Japanese theatrical performance.

We must not, however, omit to mention one thing more—the plan employed for expressing disapproval of a bad piece. Instead of hissing or hooting, or making any hideous and inconvenient noise, the audience, in such cases, merely rises to its feet and turns its back to the stage, upon which the curtain immediately descends, and the play is forthwith tabooed.

English's Opera House.

The new opera house now in construction on the Circle in Indianapolis will be an ornament to the city. The enterprise is the conception of Hon. W. H. English of that city, and when completed will be under the management of Mr. Will E. English. Mr. J. M. McElfatrick of Louisville is the architect.

The interior dimensions will be as follows: Depth of auditorium and stage, 137 feet; depth of corridor to Circle, 100 feet. Total depth of building, 237 feet. Width of corridor, 22 feet; width of other frontage, 30 feet. The auditorium will be 78 feet wide by 76 feet deep, with a seating capacity, inclusive of boxes and both galleries, of about 2,000, which, for conventions, etc., can be increased to 4,000. The space allotted to each chair is very liberal, and the distance from one chair back to that in front will be 2 feet 8 inches. There will be twelve private boxes.

The entrance building will be of stone, four stories in height, with a balcony for musicians running entirely across. The rear building will be of pressed brick, with band courses, pilasters and cornices of galvanized iron. There will be six exits, each six feet wide, from the auditorium, all easily accessible, and it would seem in place to remark, at this point, that there is not a step to rise in entering the house, the auditorium being built directly on the ground. The entrance to the twelve private boxes will be through private staircases starting from the passage in the rear of the auditorium, so that the parties using them are free from the prominence usually attendant upon occupying these boxes. The upper gallery has a separate entrance outside the building.

Dave Wambold's Retirement.

[Holyoke Correspondence.]

D. S. Wambold, who recently returned from Texas with no real improvement in his health, started out with the San Francisco Minstrels on their tour. While at Holyoke, Mass., over Sunday, Wambold disposed of his entire interest and good will in the firm of Birch, Wambold & Backus, which for sixteen years has held a leading place in minstrelsy. Birch and Backus purchased poor Dave's interest, and it is needless to say that the breaking up of the old firm caused deep regret to all the partners. The old firm name will be retained during the present tour, but on returning to New York the name will be Birch & Backus.

Your correspondent had some conversation with Wambold in regard to his health and to business matters. In reply to an inquiry as to whether he was going to Europe this Summer, he said:

"I notice some of the papers have announced that I was going. I may go in the Fall, if I live. This Summer I shall visit some of the watering-places."

A paragraph in THE MIRROR being referred to, the old minstrel said:

"Yes, my voice is used up; I never shall sing any more."

He also said both Birch and Backus would probably retire from active service at the close of another season, as they were getting on in years.

BYRNE'S BLACKGUARDISM.

[BEFORE MISS BOOTH REFUSED TO PAY HIM FIFTY DOLLARS FOR HER PICTURE.]

Miss Marion Booth gave a most touching performance as Zoe the Octoroon, and showed unusual development in her acting. She brought out the emotion and feeling of the part exquisitely, and it is only proper to say that she more than delighted everybody.

[AFTER MISS BOOTH REFUSED TO PAY HIM FIFTY DOLLARS FOR HER PICTURE.]

The only absolutely bad feature of the cast was Miss Marion Booth, and she was so bad that we marvel at Mr. Wallack permitting her to play a part of some importance in his theatre. Artificial, insipid, colorless, she only made up for her want of character by the full use of a voice of some screechiness. The performance cannot be considered wholly good until the manager replaces this stick with somebody of better ability and style.

Mrs. Nancy Wirt Sikes Hauled Over.

CHICAGO, May 2, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Is it not about time that an indignant profession rose against Olive Logan, who exists in Europe by writing filthy letters regarding the stage (on which she was a conspicuous failure) to newspapers here? Her last epistle to the Cincinnati Enquirer contains a most cruel and uncalled-for attack upon that excellent actress, Ellen Terry, which, even if true—and it is open to doubt—is really not any of the public's business.

It was Olive Logan alone who laid open the domestic life of George Eliot, the novelist, and Mr. Lewes, and it seems as though she took a delight in dragging every woman's name through the mire. As a fitting conclusion I add here a clipping from one of her late letters to this country, which will be pleasant reading to those actresses—and "their name is legion"—who grace an honorable profession:

"If you ask one of the actresses of the company to go take supper with you, after the performance in New York, you take her to Delmonico's, and your bill is $50; here you ask her to go to your lodgings and give her a bit of cold steak, and send the slavey out for a pot of beer, and she is quite satisfied."

"Artists" who are in the habit of accompanying gentlemen to their lodgings are probably the only ones who will associate with this defamer of the stage. Very truly,

EDWARD E. KIDDER.

Sulking Sara.

Speaking of the Bernhardt's cantankerousness a Paris correspondent writes: "It is quite clear that Mlle. Bernhardt's grievances are imaginary. M. Angier maintained that she played as well as usual, with the same good points and the same defects. She was applauded as usual, and he found her afterward in her box in capital spirits, surrounded by admirers and pledging herself to play still better, if possible, next time. Next morning, however, some newspaper criticisms appeared, and she at once wrote her letter of resignation and quitted Paris. The Temps remarks that she had of late had her hands too full, hurrying off at 9 a. m. to the Varietes to rehearse the pieces she is to play in London, breakfasting in a scamper, doing a little saluting and sculpture, sitting for her portrait, etc., not having a moment of that leisure required for the study of an important part. In 1845 Mlle. Plessy threw up her engagement in the same way, and the Comedie Francaise sued her for 100,000 francs damages, but after a visit to St. Petersburg she was induced to return. Whether Mlle. Bernhardt will likewise have the fatted calf killed for her remains to be seen."

A Trick of the Ballet.

Les Pilules du Diable, an extravaganza, has been revived at the Chatelet Theatre, Paris, and a correspondent thus writes concerning the part of a "golden fly" which Miss Ænea, formerly of the Alhambra, London, takes in it: "Perched on a rock over a fountain at the back of the stage, Miss Ænea 'flies'—that is the right word—from a height of some thirty feet into space, and alights in the middle of the stage. This first effect is very striking, the most striking of all, perhaps, for afterward the eye perceives some wires that explain, in some degree, the aerial motions of the dancer. But the fly wheels about in the air, using its wings most naturally, and, after dropping with extreme lightness, now on the shoulders, now on the hands, of some of the ballerinas, at last disappears from view in the clouds above. This trick has astonished the critics and is enchanting the public—all wondering by what ingenious system the illusion is so well sustained."

The Variety Theatres.

At Aberle's Eighth Street Theatre, Chas. S. Farwell opened Monday night in Nick of the Woods. Mr. Farwell is well known to the patrons of this house and was well received in his efforts to present a well worn melodrama in an attractive form. An unusually good olio precedes the piece and introduces Kearney and Powers, Lucy Adams and Guy Linton, in a sketch called April Showers; Mollie DeBar, Bernard McCreedie, Gallon Brothers and Clooney and Ryan. May 10, E. T. Goodrich in his border drama, Grizzley Adams.

The London presents another strong bill this week and the house is being well patronized. One of the principal features of the entertainment is the introduction of the "Ten Original Spanish Students" in the fifth scene of the afterpiece, entitled Hassenbad; or, the Pretty Prince. Whether these people are from Abbey & Hickey's troupe or were "specially organized" for the occasion, the programme does not indicate, but they are making a sensation at the London and are worth seeing. The new faces are Thompson and Waldron, Georgie Melnotte, Manchester and Jennings, the Merritt Brothers, Lizzie Day, Alfred Liston, Mollie Wilson and the Carrolls.

At the Volks, Manager Gieselberg presents the patrons of the house with a dog show in conjunction with the "straight variety" always to be found billed here. Rupert's Dog seems to have been written more for a prominent display of the canine talents of Tiger than those of the leading members of the supporting company. The piece is a fair sample of the kind, however, and was well received. In the olio are found Lou Arnott, Foster and Hughes, Florence Sherwood, Mike Gallagher, Jennie Ward, John M. Turner and Devlin and Tracy.

—Several principal Western managers whose houses have been announced as being in some circuit, and controlled by parties now in New York, have written us to the effect that such was not the case, but that they have an understanding with such people that they will negotiate with them for any attraction they have to offer, the same as with any other manager. We give this much of their request publicity in our columns, as it is of interest to the profession in general, but managers wanting any particulars given about any particular theatre must resort to our advertising columns, which are now read by more managers and interested persons than those of any other dramatic paper.

—Modjeska, who appeared at the Court Theatre, London, on the 1st in Heartsease, James Mortimer's version of Camille, was repeatedly called before the curtain. She is to repeat the impersonation at all of the afternoon performances of the current week.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Contrary to expectation, Miss Neilson will not produce Measure for Measure next week, as she had intended. "Why should I?" she says. "It would necessitate a great deal of labor and trouble on my part, and, judging from the lukewarm manner in which the press received the revival of Cymbeline last week, I doubt if it would add particularly to my reputation here in New York. I believe that if a person sees a play with which he is familiar he is not obliged to look for its beauties; he knows beforehand just where to find them. If I should bring out Measure for Measure—a play that has not been done in New York, I understand, within the memory of the present generation of theatre-goers—the people, not being familiar with it, would not appreciate the points that are commendable; therefore, I shall not play it." Which is very true; and I make bold to add that had she consented to bring out Measure for Measure not one out of five of the men detailed to write criticisms upon the performance would have even read the play before seeing it, much less be cognizant of its merits or demerits. A sweeping assertion, but a true one nevertheless.

A well-known Wall street broker and Union Club man entered a box at Booth's Tuesday night at nine o'clock. His peculiar conduct attracted considerable attention. He placed his back to the stage, laid his head upon the railing of the front of the box and dangled his arms listlessly outside. A series of grunts and snorts from his locality, while Mr. Weaver, as Jaques, was giving the Seven Ages speech, manifested the fact that the broker was fast asleep, and snoring with prodigious vehemence and industry. He remained in this somnolent condition until a sextet on the stage commenced singing "Under the Greenwood Tree." Their voices (selected with great care from a vast number of applicants by Commodore Tooker) awakened the dealer in stocks from his boozy slumbers. He started up and all by himself began applauding loudly with his hands and feet. The audience roared, but this only inspired the inebriate to renew his exertions. He became excited, danced about the box. His eyes were riveted on the stage all the time. "Bravo!" he howled. "Encore! Encore!" This was kept up until an usher led him out of sight of the thousand or more glances that rested upon him, thereby putting an end to the only amusement extracted out of what was, taken altogether, as a remarkably dull performance. If anybody is curious as to this gentleman's name, I take pleasure in referring him for information to Mr. Frank Williams, the treasurer of the theatre, who is a very courteous young man, warranted to answer any number of irrelevant questions without turning a hair.

Sydney Rosenfeld is evidently an admirer of Gommy, the poetaster and dramatic dribbler of the Times, judging from the following epic which he sends in for publication. Read, philosophize, and then think of the Ulster and its ingredients as they are; nothing extenuate, nor set down aught in malice:

The youth with the grit you can't trammel
Says if life's not entirely sham, he'll
Yet come to the front.
He'll be darned if he won't!
Take the case of my friend Bartley Campbell.

Covert D. Bennett, the young man in Jersey City who was tried and acquitted of the murder of a police officer, gave a lecture at the Academy in that place last Tuesday night. Bennett claims to belong to the profession; I believe on the strength of an appearance in a minor capacity at the Bowery Theatre some years ago, but the grounds for such pretension are slight. Not satisfied with having narrowly escaped the extreme penalty of the law, he must needs follow in the footsteps of the Rev. Hayden and appear on the rostrum in the character of a tried and acquitted murderer. I am glad to learn that there were not three score of people in attendance Tuesday evening, when he recited the story of his incarceration. For while I wish him success in any legitimate calling he may pursue, it is the very essence of bad taste and the easiest way to turn sympathy from him, to trade upon the proximity his neck had to the hangman's halter. The Jersey people did right in letting him and his lecture severely alone.

In our notice last week of A Gentleman from Nevada there occurred two mistakes. We said that Mr. Jessop, the author, was a Boston journalist, and described him as a "lumpy-headed individual." I learn that the talented author of the worst play that has been produced at an up-town theatre this season, has confined his newspaper work within the limits of San Francisco; wherefore I tender my hearty congratulations to the Hub and my sincerest condolences to the Golden Gate city. The second error—that which has direct reference to the construction of Mr. Jessop's head—the type-setter must answer for. The critic wrote "long-headed."

—London Truth says: "Mlle. Nevada, the young American who is going to take the opera-going public by storm this season, and before whom, her enthusiasts say, the radiance of Patti and Albani will pale, is at present staying at Nice, where she is diligently practicing. She will make her debut in Sonambula, at Her Majesty's Opera, early in May. The young lady, who is just twenty, is reported to be a capital actress, and is to receive £3,000 for her services."

—The modern play now is: No plot. Or but the stub end of a plot. Song and air from Fatinitza. More airs from Pinafore. Parody on Pirates of Penzance, more or less. Songs and airs from everything; two good female dancers; one sacred melody to give tone; one male dancer; one male acrobat with India rubber legs and arms; ladies all pretty and robust; one slang phrase to every forty-five words, short skirts, well turned ankles and fancy hosiery. Tons of highly-colored pictures and postors; printed opinions of the "play" from United States ex-Senators and ex-United States Ministers from Cape Town or the Short Cake South Pacific Islands. Good for ten thousand nights and $10,000 per month profit.

—The Criterion Comedy company closed a season of eight months May 1. The company will be reorganized for the coming season with some new people and an addition to the repertoire.

The New Madison Square Curtain.

Monday night the new drop curtain at the Madison Square Theatre was exposed to view for the first time. It represents the shore of a Southern tide-water stream, with the vegetation and insect life peculiar to Florida. It is, therefore, as strong a contrast as possible to the beautiful embroidered curtain which was burned soon after the opening of the theatre, and which it replaces. A background of amber-colored satin is intensified in the centre, where the strongest effect of light is produced, by delicate lines of embroidery of intermediate shades of yellow until it reaches white. From this highest point there is a gradual and skillful diffusion of light and shadow throughout the space. At the left of the curtain a strip of sandy shore slopes upward from the stream, strewn with mussels and star-fish, and clambered over and partly covered by a growth of the round-leaved prickly-pear, while a night-blooming cereus stretches its peculiar fingered leaves and enormous white blossoms along the crown of the sand-hill and into the branching leaves of a palmetto.

Further toward the centre of the curtain a pink curlew is rising from the water; its broad, rosy wings outspread against a mass of oleander in flower, while its mate stands in the shadow of some water-plants along the stream. Blue flags and crimson passion-flowers, tropical grasses and white jessamine lead the eye along the embroidered flower space until it is attracted by the beautiful border, which is a network of Moorish forms in richest velvets and plushes of olive-green and antique blue. The flower and plant forms, it is hardly necessary to say, are copied from careful studies from nature, while the original studies in color have been kept constantly before the eyes of the skillful workers in silks and crewals, in order that the tints peculiar to each might be truthfully given. The upper border, or lambrequin, is light olive in color, with graceful arabesques in darker tints covering the surface. The color and design are skillfully adapted to heighten the effect of the picture-like embroidery below.

"The Pirates of Penzance."

The advance sale of seats for the Juvenile performances in Brooklyn of the Pirates of Penzance has been very large, and it is probable the Academy of Music will be crowded the week of May 10. Messrs. Rice & Nunnemacher of the Fifth Avenue Theatre have succeeded in inducing D'Oyly Carte to strengthen his original New York company, and the result will be that the public will have a chance to enjoy the most perfect performance of Messrs. Gilbert and Sullivan's latest musical success that has yet been offered. The following will be the cast for Brooklyn and also for New York at the Fifth Avenue, 17th.

Richard	Signor Brocolini
Samuel	J. E. Nash
Frederic	Mr. Macrery
Maj.-Gen. Stanley	J. H. Ryley
Edward, a Sergernt of Police	F. Clifton
Mable	Sallie Reber
Edith, Kate, Isabel,	Jessie Bond, Rosina Brandram, Miss Barlow
Ruth	Alice Barnett

With the exception—Miss Reber and Mr. Macrery—all of theabove were in the original Gilbert and Sullivan cast.

From the Other Side.

Soldene has acquired the right to play Der Seecadet in the English provinces.

Drink (L'Assommoir) is being performed in the Dutch language at an Amsterdam theatre. Its "cup" is now full.

The dramatic version of Edwin Drood, about to be produced in London, has received the provisional title Alive or Dead.

The promoters of the Dramatic Fine Art Gallery, 168 Bond street, admitted the public free on Shakespeare's birth-anniversary, Friday, April 23.

A report is going the rounds that Mr. Charles Reade was paid £9,000 for the adaptation of Drink. This will be news to the Commissioners of Income Tax.—[Figaro.

It is stated that among the works to be performed by the Dutch dramatic troupe, on their approaching visit to London, will be an adaptation, in the national lingo of Holland, of Shakespeare's Merchant of Venice.

Recently in the last act of As You Like It, at the Imperial Theatre, London, the part of Hymen was restored. The role was played by Miss Ada Blanche, who carried the traditional torch, and who was attended by damsels in saffron robes. The music of the wedding march and chorus was from the pen of Mrs. Tom Taylor.

A book, descriptive of the Passion Play, from the creation of Adam to the Crucifixion of Christ, which is represented on the open stage, is being prepared, and shortly will be published, at a cheap price, from the pen of Mr. J. P. Jackson. The book will be illustrated by woodcuts from the original photographs in the work written by Mr. J. P. Jackson by command of the King of Bavaria on the last Passion play performances.

When Signor Gardini, on behalf of his wife, Mme. Gerster, asked Mr. Mapleson to excuse the gifted operatic prima donna from her New York engagement, for a reason which commended itself to all honorable English men and women, certain prejudiced opponents of Mr. Mapleson indulged in a cheap and inefficacious sneer. Signor Gardini writes from Bologna, in a letter received at Her Majesty's Theatre on Friday night, that the accouchement of Mme. Gerster is expected at the beginning of next month, and that he hopes his wife would be able to appear at Her Majesty's Theatre early in June.

—Dr. John P. Ordway, for many years identified with minstrelsy in Boston, Mass., died at his residence, 1,672 Washington street, that city, at 1.30 a. m., April 27. He was taken ill April 4, and was soon confined to his bed from the effects of a malignant carbuncle and a complication of other diseases. Internal injuries, which he received from an accident on the New York and New England Railroad in February, 1875, tended to increase his illness. He left a widow and one daughter. He was of a genial, kindly disposition, which won him numerous friends, and in former years he had a splendid physique and was very active. A biographical sketch may be found on an outside page. Funeral services over the remains took place at his late residence 29, a large number of friends being present, including delegations from the Ancient and Honorable artillery Company, the Massachusetts Fish and Game Association, and St. Paul's Royal Arch Chapter of Freemasons. The attending clergyman was Rev. Chandler Robbins, and the remains were interred in Mount Auburn Cemetery.

"Sage and Onions."

A musical burletta with the above title, music by John Crook and words by Alfred Maltby, was given its initial performance at the Theatre Royal, Manchester, April 12. The piece commences with a chorus of clerks in Mr. Turby's office, Turby being an attorney of an exceedingly close-fisted disposition, but blessed with a lovely daughter, Clara, whom he has some intention of marrying to Flickster, whom he designs as his future partner, the said Flickster being, if not eligible as a lover, at all events a shrewd man of business, and one likely to extend the connection. Clara has, however, given her heart to Bonser, clerk in her father's establishment, and when the clerks have finished their chorus, which they sing on high office-stools to the accompaniment of the scratching of quill-pens, Bonser appears, and inquiries in recitative whether they have had their dinners. They reply also in recitative that they only dine on Sundays, whereupon Bonser advises them to go on strike.

The clerks now depart, presumably because their dinner-hour has arrived, and Bonser and Clara exchange confidences so delightful to lovers. Their tete-a-tete is interrupted by the arrival of Turby, who, perceiving the state of affairs, incontinently dismisses Bonser and packs Clara off to her room. A servant now brings a hamper addressed to Clara, which proves to contain a goose, sent by an eccentric aunt of the heroine's to her niece; but the said goose, owing to some delay in transmission, turns out to be disagreeably "high." Turby suddenly recollects that he had at one time promised a goose to Flickster, and, that worthy how making his appearance, Turby forces the goose upon him for acceptance, Flickster receiving it with a wry face, but accepting it nevertheless, that he may not compromise his suit with Clara. He secretly resolves, however, to give it to Bonser, who at some remote period saved his life, and departs with it in his hand, and with his handkerchief to his nose.

Directly after his departure Turby discovers a letter in the hamper, in which the aunt informs Clara that she will find the goose exceedingly well stuffed, the stuffing consisting of a pocketbook containing bank-notes to the tune of £500. Turby frantically dispatches a messenger to brink back Flickster and the goose, and upon the arrival of the former endeavors to cajole him out of the goose; but Flickster, who now smells something else besides the highly decomposed bird, declares that he has given it to Bonser, and secretly resolves to repossess it. Bonser, entering at this moment to claim his week's wages, declares that he has thrown it in the dust-hole, and away go the two attorneys to recover possession of the valuable bird, contending furiously as to who shall get there first. Their efforts are unavailing, for the dustman has been there before them, and Turby in despair offers five shillings' reward for all the putrid geese that may be brought to him. This leads up to the most eccentric as well as the best written number in the work, a chorus of dustmen, the latter entering with their spades and lanterns, clad in the appropriate garb of their profession, and carrying all the decayed geese they have been able to acquire. The missing goose is obtained; Turby and Flickster have a fierce contention for its possession, eventually rending it in twain, but the pocketbook is not there.

Eventually a letter arrives declaring that at the last moment the aunt had decided not to send the notes in the goose, but in a plum-pudding, but then again had altered her mind, fearful the notes should be injured in the boiling, and consequently sending Clara a check instead for the amount. Of course, Clara gives her hand and her fortune to Bonser, and upon their happiness the curtain descends.

"The Lambs."

["Walsingham" in Balt. Every Saturday.]

"The Lambs" club, which had very modest beginnings, is now quartered in a handsome house in West Twenty-sixth street, within a stone's throw of Delmonico's, and is fast assuming a prominence which will make it a formidable rival to its semi-artistic fellow—the Lotos. I believe, however, that quite unlike the Lotos, the Lambs shrink from notoriety, and seek to avoid it to some extent by restricting journalists from the membership. This club may be regarded as in some sense a monument to the late H. J. Montague, who established it, and acted as its first "shepherd" or president. I wrote you long ago—in the days that "Monti" was the idol of Wallack's audiences—of the jolly suppers which the Lambs used to give at the Union Square Hotel, where they held their business meetings before they had a house of their own. Montague was the leading spirit of these occasions, and no one who ever saw him preside at the table or sing an Irish ballad anent a charming colleen, will be apt to forget the charm with which he invested whatever he performed.

I was there on the night Charles Stevenson joined the club, and became for a time the "Lambkin" of the flock—i. e., latest member elected; and I have seen there Lester Wallack (who in course of time succeeded Montague as Shepherd); John Gilbert, whose singing of an ancient ballad treating of a Phyllis and other tempting matters is worth a journey to hear; jovial, lighthearted, cherry Ned Arnott; Charles Coghlon, who seldom joined in the revelries of clubdom: John Brown and M. Leon Berthelot, Dick Young and others of the original "Lambs" and their guests. There, too, as "Shepherd's Boy," was Harry Beckett, who is great on a chorus to a song, and never deserts a friend who has a solo to render. Beckett is now the "Shepherd's" self.

After a time the "Lambs" installed themselves in a modest suite of rooms over the Monument House on Madison Square, and I have often supped there with Montague and other good fellows after the theatre. Thence the "Lambs" betook themselves to East Sixteenth street, where they inaugurated a series of Sunday dinners, and now they have moved into a handsome house at No. 34 West Twenty-sixth street, which was formerly a private residence. It has been completely "done over" for their purpose, and the billiard room in the basement, the bar on the first floor, etc., are convenient to a degree. The upper regions contain a number of bedrooms, to be let to those "Lambs" that may desire them; on the second floor there is an admirably appointed reading-room, and a suite of parlors occupy the first floor. Here hangs an excellent portrait of Montague (there is also one upstairs, with an inscription to his "beloved flock from their faithful shepherd"), one of Harry Beckett, and a spirted head of Lester Wallack, with his autograph and "best wishes to one and all."

A Fantastic Drama.

Le Siege de Grenade, recently produced at the Palais-Royal, is a story of a fancied operetta, its birth, history, and fate. The supposed operetta is presumed to have been written by the son of a wealthy tanner who hates the theatre. Its author is one Georges Plantin, who, it is satirically shown, first wrote it for a grand opera, and afterwards, on its refusal by the manager, turned it successively into a melodrama, tragedy, and vaudeville, in which forms it has been refused in turn at the Porte Saint-Martin, the Theatre Francais, the Palais-Royal, the Folies-Dramatiques, and the Bouffes-Parisiens. Plantin tries, as a last resource, the Bouffes du Sud, managed by the widow Pincemaille. Mme. Pincemaille is delighted, not with the piece, but with the author, and she gives him the hand of her daughter Caroline. The marriage takes place, but Plantin's father cuts his son off with a shilling instead of giving him the money necessary to mount the Siege de Grenade and float the theatre. The bailiff put in an appearance while the bride is still wearing her orange-blossoms, the furniture and properties are sold, and nothing is left for the Pincemaille family but to go and sing at the Marseilles theatre. At Marseilles the Pincemaille family, increased in numbers by a son-in-law, the unfortunate Gustave Plantin, are joined by a fantastic Egyptian, Moufflard-Bey, who is madly in love with Caroline, and who, while he was at Paris, used to send her a bouquet every night with a card signed, "l'Egyptien de l'orchestre." While Moufflard-Bey is making useless assaults upon the virtue of Caroline, his own daughter, Myrza, is flirting through the thin partition of two adjoining rooms in a hotel, with a young Egyptian student, Kastor Effendi. Here the embroglio thickens, and the consequence is that Plantin, thinking that his wife is deceiving him with Moufflard, elopes with Myrza, but they are caught and separated. We next find the Pincemaille family at Cairo, and Mlle. Pincemaille and her daughter are sold as slaves to Moufflard, who is about to marry his daughter to Kastor. This act is full of indescribable complications and pantalonade. Plantin's piece is to be played before the Khedive, and Plantin himself is to play the leading role, but he misses his entry and his fortune and throws himself into the Nile, forgetting his precious manuscript in the kiosque where Myrza had given him a rendezvous. In the last act nobody knows what has become of Plantin. He is thought to be dead, and Moufflard, in the hope of becoming the second husband of Caroline, established himself at Paris and bought the Boufles de Sud, where thanks to the talent of Caroline, the Siege de Grenade has reached its hundredth representation. The supper of the centieme is about to begin, when Plantin turns up from the United States, and all ends happily.

There is no Flaw in English Law.

[London Figaro.]

Holtum, the man who shot a cannon-ball at a market porter on the stage at Leeds Music Hall, has been tried and found "not guilty" of the charge of "unlawfully wounding." This result was arrived at through the ruling of the Recorder, who left three questions to the jury: First, had Fenton the means of knowing the danger he was about to incur; secondly, did he, having that knowledge, incur that danger voluntarily; thirdly, did Holtum behave fairly as far as charging the cannon went and placing Fenton in a proper position? If they found those three questions in the affirmative, as a matter of law the prisoner could not be convicted upon the indictment. The jury almost immediately returned a verdict of "not guilty." Now, it is very certain that the market porter Fenton was wounded, and the only question which remains is, whether the wounding was or not lawful. The jury returned a verdict in the affirmative; and it therefore now goes out, as a matter of law, that cannon-balls may lawfully be shot at the head of any subject of Her Majesty, provided that subject has not previously expressed objection to the feat. However, the Recorder gave Mr. Holtum a very severe lecture on the folly of his proceedings. The Judge said that if Fenton had died, undoubtedly "Holtum would have been convicted of manslaughter, and if he should continue this performance, and the result prove fatal to any of Her Majesty's subjects he would certainly receive a very severe sentence." To people unacquainted with technicalities of law, the practical question will seem to be a very clear one. If the performance be not dangerous, it is meaningless and foolish. If it be dangerous to life or limb, it should be stopped.

An Honest Critic.

[Paris Letter.]

In 1865 Adelina Patti was stopping at a hotel in Calais. She rehearsed a great part of the day and the happy lodgers at the house had the exquisite pleasure of hearing her without playing a son. One day a regular boarder, an old general of cavalry, made his appearance at the office highly indignant.

"I am going away!" he said.

"Going away?"

"Yes. Since you think it well to let your rooms to people who squabble all day I must look for some place where I can have peace.'

—The Salsbury Troubadours are engaged to open at Liverpool in July.

—Stella Boniface will probably not remain at Wallack's after this season.

—Ireland will soon publish the third volume of his "History of the New York Stage."

—C. H. Bradshaw, now playing with Miss Neilson, is engaged to play with Lotta next season.

—The ushers at S. F. Minstrel Hall were "bounced" Tuesday night. The management replaced them with their own subordinates.

—Harry Watkins has written a play for his daughter, Amy Lee, which he calls A Race for Love. She will probably star in it next season.

—The Howard Athenæum is for rent from May 10 to June 15. Address William Harris, at Athenæum, or R. Fitzgerald, 255 Broadway.

Managers desiring to secure A Child of the State for the coming season will address R. E. Stevens, care of Simmonds & Brown, 863 Broadway.

—Ernest Stanley, Mrs. Stanley (his mother) and H. C. Jarrett sail by the White Star Line for England, May 27. Mr. Stanley goes in the interests of E. E. Rice, and to bring back with him Marie Williams, now playing at the London Royalty, who has been secured for the Surprise Party.

—Frank Williams, formerly manager on the road for Augustin Daly's Fifth Avenue Theatre company, is engaged as agent for Sidney Cowell next season.

—D'Oyly Carte captured a pile of American dollars while he was here, and now he intends sinking them in a new theatre, to front on the Strand in London.

—Maude Forrester, with a London reputation, a handsome face and the requisite limbs, will ride the fiery untamed in Mazeppa at the Windsor next week.

—The Van Wyck Academy of Music, Norfolk, Va., will be finished about the middle of September. Seating capacity 1,250. Address H. D. Van Wyck, manager.

—Jarrett & Rice's clever Fun on the Bristol party is doing a very fine business in the West—meriting and receiving the hearty endorsement of crowded and fashionable audiences.

—Haverly's Juvenile Opera company found its greatest success in the South in Texas. The principals of the troupe will remain the same next season, and two operas will be added to the repertoire.

—Rice's Surprise Party is doing a good business in Washington, with Forepaugh's Circus as opposition. Any company that can play against a circus and draw good money, must be very strong in its attracting powers.

—Mary Anderson, upon leaving Toronto April 26, invited Haverly's Colored Minstrels to her private car, and at her wish they gave as near a regular minstael performance as the circumstances allowed. Stimulated by her interest, the company is said to have given a memorably comic and characteristic entertainment.

—Hooley's Theatre will be for rent to combinations during the Summer. As it is estimated that the races, the Exposition, the Masonic Conclave, etc., a million strangers will visit the Garden City. Managers should haste to secure dates. Address Will E. Chapman, care Simmonds & Brown, 863 Broadway.

—Herne's Hearts of Oak, under the management of Rice & Nunnemhcher of the Fifth Avenue Theatre, has made a hit at Ford's Opera House, Baltimore. The daily press of that city teems with notices of the most flattering description. New Yorkers will have a chance to see the piece at the Grand Opera House, commencing May 24, where the commodious stage will enable Mr. Voegelin's magnificent scenery to be displayed to advantage.

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TO WHOM IT MAY CONCERN:

It is very evident that Miss Katie Putnam wishes newspaper notoriety. She shall have it. I publish this to refute her statement as published in week before last's Chicago correspondence in reference to our business transactions the past season. First. Miss Putnam says that her share was $2,000 (two thousand), independent of a salary I paid her, and that I shared an equal sum—which is a DELIBERATE LIE. I have the documents and her receipts showing that her share, INCLUDING SALARY and percentage, amounted to $1,700 (seventeen hundred) and a few odd dollars. Next. She claims that I swindled her by rendering false returns. The settlements were satisfactory to herself and representative, and with the exception of two or three places we were on sharing terms, and as the returns were made out by the parties playing us, I had no earthly chance to swindle her. And I denounce that portion of it as an UNMITIGATED LIE. She next states that herself and mother conducted themselves as ladies in my company. Her mother certainly proved that assertion (?) by tearing through the streets of Key West, Fla., like a maniac, thereby injuring my business to a considerable extent. Another statement was that business was very good throughout. In direct contradiction of which I will give the receipts of a few of her favorite towns—Paris, Ills., September 19, $17.08; Mt. Vernon, O., October 27, $25.50; Richmond, Ind. (one of her strong towns), October 31, $11.65; second night, owing to immense hit, $20.79; Mt. Sterling, Ky., $38.18; Vicksburg, Miss., (a favorite town of her's), Dec. 10, 29.57; Vicksburg, Miss.; Dec. 13, $18.52. TOTAL RECEIPTS OPELIKA, ALA., FOR FOUR NIGHTS AND MATINEE, INCLUDING CHRISTMAS NIGHT, $164.79. Benefit of the Peerless Favorite (?) at Key West, Fla., Jan. 23, $53.75. Several more good towns to hear from should "Our Katie" desire them mentioned. Miss P. also informed me that the last time she was in the South she played in opposition to Edwin Booth and Lotta, and that her business was larger than either of the above. I would say that during the past season that Miss Lotta's receipts for ONE NIGHT in Montgomery, Ala., were larger than FOUR NIGHTS put together at same place—with Miss Putnam. In many of the towns she claimed to be a favorite they refused to share on any terms, proving that she was certainly a great favorite (?), while in others she was afraid to play on account of OLD DEBTS. In one town in particular, Wheeling, W. Va., HER BAGGAGE WAS SEIZED FOR DEBT. I would also state for her benefit that the complimentary notices and fulsome praise she received during her connection with my company, with but two or three exceptions, were written by my stage manager, Mr. J. H Browne, at my solicitation. As regards her AFFINITY, John Feeney, alias Ferris, an Irish amateur hailing from Cincinnati, O., whom I unfortunately took from off the streets of Chicago, clothed and befriended him in various ways, when like the cur he is, he bites the hand that fed him. Her decided partiality for him and wishing to keep harmony in the company is the only excuse I can give for allowing him to play any important parts, for he was utterly incapable of doing so or even attempting, and when Miss Putnam stated that he was the best actor in my company SHE KNEW she was telling a WILFUL LIE. In reference to her mother, she is a disorganizer, mischief-maker and chronic crank, more fitted for the imbeciles' home than for the dramatic profession. In fact she is an imposition on both public and manager. Miss P. states that the company was dire bad throughout. The only redeeming people in the company I ENGAGED MYSELF, and with those two or three exceptions the rest were engaged on HER RECOMMENDATION AND APPROVAL, and to say the least were better than the attraction. Why is it if she is such a favorite through the South that two or three seasons ago her company went into Little Rock on their baggage? DIAMONDS ALL IN PAWN AT COMMENCEMENT OF LAST SEASON, WHICH WERE PARTLY REDEEMED BY MONEY PAID BY ME. As an actress Miss Putnam is clever, as a star a miserable failure and a JONAH. Such has been my experience, and I have tried her from Duluth in the North to Key West in the South, from the Mississippi west, to Wheeling, W. Va., east. If I could have collected damages I would have entered suit at close of past season, but the old adage, "Sue a beggar, etc." I need say no more. I can fully substantiate and have the documents to PROVE ALL I HAVE HEREIN STATED and will do so when the PROPER TIME ARRIVES. My business is twenty to forty per cent. better in same towns since I got rid of the nightmare inflicted upon me for two seasons. In conclusion would say that this is but chapter first. Should "Our Katie" desire to continue the controversy, chapter second will be a little more STARTLING.

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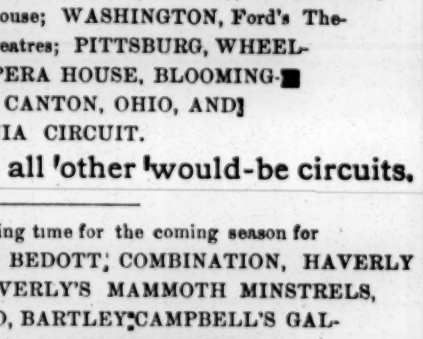

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